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ACTORS' BENEVOLENT FUND.

Annual General Meeting.

The annual meeting of the Actors' Benevolent Fund was held at the New Theatre on Wednesday last, with Lady Wyndham, the President, in the chair. At the close Sir Gerald Du Maurier, in proposing a vote of thanks to her ladyship for presiding, expressed regret that the speakers had to lower their voices to the limits of the stage with the curtain down, instead of addressing a vast audience. Point was given to this remark by the presence of a number of well-known members of the profession, including, in addition to Sir Gerald Du Maurier himself, Sir Squire Bancroft, Mr. Arthur Bourchier, Mr. Ben Webster, Mr. Edmund Gwenn, Mr. Robert Courtneidge, Mr. Allan Aynesworth, Mr. Frank W. Irish, Mr. A. B. Tapping, Mr. Chas. Cruikshanks, Mr. Edgar B. Payne, Mr. Howard Wyndham, Mr. Bronson Albery, Mr. and Mrs. Pitt Hardacre, and Miss Clara Jecks.

Mr. Charles I. Coltson, the secretary, read the Committee's report for 1923, which was as follows:—

The Committee, in submitting the accounts for the past year, have to report that the sum of £7,155 was disbursed in relief, while the subscriptions and donations to the Fund was £899 8s. 3d., but the smallness of this sum was in a great measure due to the fact that many managers, actors and actresses most liberally contributed to the Fund at the 27th Annual Dinner, when Mr. C. B. Cochran occupied the chair, and by his strenuous efforts obtained for the Fund the net sum of £4,502.

The Committee are most grateful to Mr. Cochran, who has been for years a munificent subscriber to the Fund.

The Committee deeply deplore the loss of one of the Fund's most valued honorary physicians, Dr. Atkin Swan, and the Committee's sincere sympathy is tendered to his widow and relatives. The distress among the members of the theatrical profession, instead of decreasing, appears to be on the increase, so many experienced and capable artists being unable to obtain any sort of engagement. It is much to be regretted that the iniquitous tax on amusements is still in existence, as it was simply a "Dora" tax, which, immediately the war ended, should have been at once repealed.

The auditors' report showed that the year's income amounted to £9,753 10s. 9d., and the expenditure to £8,161 0s. 7d. Of this sum £5,520 5s. 4d. was expended in grants and allowances; loans (less repaid £79 11s.) came to £1,132 4s., and the remainder was absorbed by special Funds, etc. The total funds, as shown on the balance-sheet on Dec. 31, were £43,842 12s. 6d.

Lady Wyndham's Speech.

Lady Wyndham, in proposing the adoption of the report and balance-sheet, said:—

I regret to say that the figures cannot be considered as satisfactory as we could wish. As the accountants have adopted a new way of distinguishing between ordinary and extraordinary income, I cannot, without confusing you, draw my usual distinction between those two headings, but the total income, ordinary and extraordinary, of the Fund for year ending Dec. 31 last shows a falling off of £723. This falling off is more than accounted for by the decline in subscriptions and donations, which have decreased from £1,913 to £899.

It is true that there has been some increase in the donations given by members of our profession at the annual dinner, and which, therefore, are included in the figure given for the dinner, but that does not account for the whole of the decline, and we are, therefore, faced with the fact that an important item, which had shown in the previous year a small but welcome improvement, has again dropped, and is now unworthy of the profession.

A Splendid Result.

Charles B. Cochrans don't grow on every bush; and I may add here that, although it does not properly come within the province of this year's report, the achievement of Lady Alexander in obtaining the sum of about £3,000 from this year's dinner is, to my mind—in view of the shortage of money—a very splendid result for which we are all deeply grateful.

We are promised, if not the abolition, a substantial reduction of the Entertainments Tax; but I would warn those who think that the removal of this tax would be a panacea for all our ills to modify their hopes. It may lead to longer runs, to increased salaries for a few, but that it will have any real effect on the distress this fund has to meet, I have little expectation. So long as the flow of recruits continues unabated, so long as the aspirant sees in the acting profession the avenue to an easy triumph and a comfortable existence, so long will the claims of those who, as a rule, have been more legitimately associated with the stage continue to increase.

In conclusion, at the risk of repetition, we shall not feel satisfied until this Fund receives the support of every member of the profession. It may be too much to expect a night's salary until an artist has had a long engagement, but when a play has run for 100 nights in London, or a tour has lasted for that time in the provinces, I do think it is not too much to ask that the artist should give a night's salary to this Fund.

The secretary announced that the sum of £250 had been bequeathed the Fund from the estate of Mr. Nelson Lee, per Mr. Lawson Lambert.

Mr. Charles Cochran, in seconding the resolution, said he fully endorsed the remarks of Lady Wyndham. He thought that every member of the profession should contribute some part of his or her earnings to the Fund. In the past substantial amounts had been obtained by the annual dinner, but the task of raising money by this means was not so easy now, as it was some years ago. The successful results achieved were undoubtedly due to the unfailing efforts of the President, Lady Wyndham, and a few loyal members of the committee. He regretted that he himself had been able to do but very little for the Fund during the past year.

The motion was then put and carried.

Thanks to the Committee.

Mr. Ben Webster proposed a vote of thanks to the committee, who, he said, had a very difficult task to perform in having to listen at every meeeting to pitiful tales of want and distress in these rather tragic times of a rather tragic profession. All the subscribers were extremely grateful to the committee for having taken on to their shoulders what must of necessity be a painful task.

Mr. F. W. Irish, who seconded, said he had always taken a great interest in the Society, and he offered as a suggestion to the committee that they should devise some plan for travelling delegates to collect weekly subscriptions, both in London and the provinces. A penny a week from each member of a company would help. This method of raising money had already been adopted by the Actors' Orphanage Fund.

The motion having been carried, Mr. Charles Cruikshanks, in acknowledging the vote of thanks, said he could promise that the committee would consider the suggestion just made. There were no fewer than 1,292 cases of distress dealt with by the committee last year.

The Lady President.

Sir Squire Bancroft, in proposing the re-election of Lady Wyndham as President of the Fund, suggested that she be elected as the permanent President.

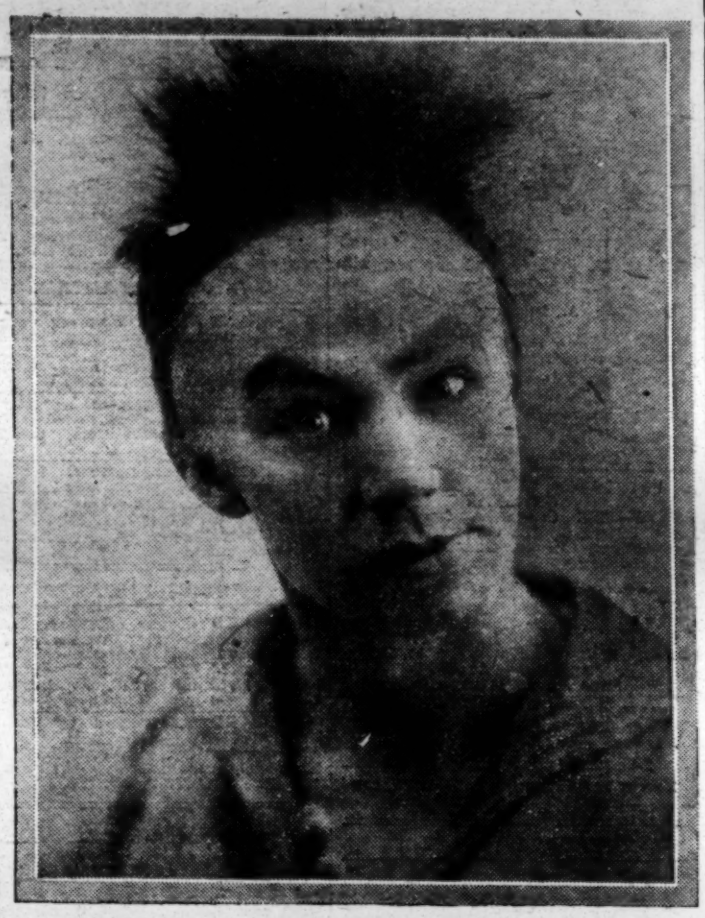
The Secretary pointed out that the rules did not permit of this being done.

Mr. Arthur Bourchier, who seconded, said that the matinees on behalf of the Fund had apparently been dropped through apathy, and there had been nothing to take their place. He thought that there were many actors and actresses who would be willing to subscribe small sums, but were intimidated when they saw on the notice-board in the theatre a list headed by £50 or even £100. The weekly collections made on behalf of the Actors' Orphanage yielded a considerable sum every year, and the Fund would benefit largely by the adoption of a similar scheme.

Votes of Thanks.

A vote of thanks to the officers proposed by Mr. Edmund Gwenn, and seconded by Mr. A. B. Tapping, was acknowledged by the hon. solicitor, Mr. J. H. Mote. Sir Gerald Du Maurier moved a vote of thanks to Lady Wyndham for presiding, and in doing so made reference to the suggestion for a weekly collection on behalf of the Fund. He thought it would be rather encroaching on the ground of the Actors' Orphanage Fund, which by this means was able to add £500 or £600 a year to its revenue, but he must leave the matter to the generous consideration of the committee. Lady Wyndham had scored a greater success as president than any male president had done, and it might be well in the future to have lady members on the committee. He thought it would be a good thing if the A.B.F. could be amalgamated with King George's Pension Fund, the combination to be called "King George's Fund for Actors, with which is incorporated King George's Pension Fund."

Lady Wyndham briefly returned thanks and the meeting closed.



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June 2, 9, 18 (3 nights).
PALACE THEATRE, RAMSGATE.
May 19 and 26, June 9, 16, 23.
THEATRE ROYAL, WORTHING.
July 7, 14, 21.
COUNTY THEATRE, BEDFORD.
April 28, May 5, on.
GRAND THEATRE, LUTON.
April 28, May 5, on.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED, first-class Company, May 19, 26, June 16, and onwards, with exceptions.

A. DOUGLASS.

PRINCE OF WALES THEATRE, GRIMSBY.

WANTED, Companies, for May 26, June 2, 9. Big once-nightly Revues entertained. All communications, J. H. CURRY, as above.

KNIGHTSTONE PAVILION, WESTON-SUPER-MARE.
WANTED, Successful West-End Attraction, WHIT MONDAY, TUESDAY, WEDNESDAY, JUNE 9, 10, 11.
Apply, W. PAYNE.
Silence a polite negative.

BOROUGH THEATRE, STRATFORD.
WANTED, Special Attractions, May 5 and 19.
FRED FREDERICKS.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

O'MARA OPERA COY., LTD.

Managing Director, Joseph O'Mara.

WANTED, Theatres.

NOW BOOKING AUTUMN, 1924, and SPRING, 1925.

Re Dates, Mat. C. Byrne.

Norfolk House, Laurence Pountney Hill, Cannon-street, London, E.C.
Letters only.

The Most Successful Comedies Touring.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 28, and some later dates. Spring fully booked.

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS."
April 21.
"MARRIAGE BY INSTALMENTS."
May 12, on.
"AT MRS. BEAMS."
May 19.
"ROYAL DIVORCE."
May 5, 12, and on.

ARTHUR GIBBONS,
22, Fielding-road, W.4.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, EASTER WEEK (April 21).

Also June 16, 23, July 7, and on, with exceptions.

BERNARD SHAW REPERTORY.
May 5, July 28, and on.

"SECRETS."
Aug. 25, Sept. 1, 22, Oct. 13, 27.

CHARLES MACDONA,
10, Charing Cross-road, W.C.2.

"THE GAY WIDOW."
"THE GAY WIDOW."
"THE GAY WIDOW."
WANTED, Theatres.

Still the most consistent success of modern revues. Last week, at T.R., Canterbury, we topped everything previously played. An absolute furore. Riotous scenes of delighted enthusiasm. Refer to Alfred F. Mansfield, Esq., who said: "I have never known any scenes of the kind in this theatre before. You have fairly captivated the town. I wish you could stay next week." But we had been booked by W. H. Rowland, Esq., for P., Ramsgate. Anyhow, we return to T.R., Canterbury, again in November. Now, Mr. Manager, get busy quick if you want to share the spoils. We are vacant Easter Week, on, with exceptions. Star cast of 20 artists. Wire for Easter Week. BRADBURY, Palace, Ramsgate. Next, Marina, Lowestoft.

Leonard Laurence and Dorothy Westmore Symes.
(By arrangement with Reandean, Ltd.).

"THE LIKES OF HER."

By Charles McEvoy.

From the St. Martin's Theatre.

WANTED, May 5, May 5, May 5,

Various Autumn.

Theatre Royal, Chatham.
Next, Hippodrome, Richmond.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
Produced Feb. 25 at D.P.T., Eastbourne.
Prior to West-End production.
Unanimous opinion: A Big Winner.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

WANTED, May 19, also Aug. 11, 25, Sept. 8, 15, 22, &c.

MRS. BRANDON-THOMAS'S COMPANY, "CHARLEY'S AUNT."

WANTED, Aug. 11, September 8, 15, 22, 29, Oct. 13, 27.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 18, 25, Sept. 8, 15, 22, 29.

For vacant dates,
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WANTED, Strong Mezzo-Soprano, join gent. pianist. Call mornings, 10-12, BOOTH, 28, Brendon-street, Crawford-place, Edgware-road, W.1.

WANTED, Bass-Baritone, for condensed opera, week, May 12; Mephi., Count de Luna, Don José; must have played the parts before. Apply, ENTERTAINMENT MANAGER, Palace Pier, St. Leonards-on-Sea.

ARTISTS' WANTS.

WANTED Known, Soprano, L.A.M., with good repertoire, is open for engagements at concerts, banquets, cinemas, &c. Fee very moderate. JANE GREY, 22, Hillfield-road, W. Hampstead, N.W.6.

WANTED, engagement by beginner, MACGOWAN MAXWELL, "Scot"; can sing, patter Highland fling, blow Trombone; revue or comedy; living wage; free May 7. Address, c/o "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, by FLYNN DOYLE, April 14 and 28, Convivial Curate in Parson's Patter. 12, Coventry-street, Brighton.

WANTED Known, TED E. WOODE, in a pot-pourri act. Thanks Blue and White Opera Soc. for further engts. Vac. April 14. P.A., "Ellenbrook," Boothtown, near Manchester.

WANTED, April 21, 28, May 5,
The Super Mystery Phantasy,
NIGEL CELLSUS and CO.
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New Illusions.
New Comedy.
Four Scenes and Assistants.
Deputy and Successor to the late Carl Hertz. This, Regent, Norwich; next, Regent, Yarmouth. The "right kind" of act for the Super Cinema.

WANTED, by HADLEY HARMAN, "A Misery Mover," Monday next, also April 21. Wire, 23, Acomb-street, Whitworth Park, Manchester.

WANTED Known, PERCY CURRY, Comedian, liberty Monday; halls, revue; sing, dance, patter, h. refs. Albion Hotel, Sunderland.

WANTED Known, DANE BROS., Versatile Comedy Acrobats, at lib. for tenting; two distinct acts. This, Grand T., Flint.

WANTED, Monday, by TWO DANIELS. Clean, Novel Acts. Coliseum, Shoreham-on-Sea.

GROVES, MUNRO and GROVES. In Music and Song.
WANTED, Dates, also Good Agent. Wire, 1, Harrington-road, Brighton.

WANTED, April 14, May 12, 19, 26, the FAMOUS FOUR CHRISTIES (speciality). Wire, 3, Oxford-street, Barrow-in-Furness.

CIRCUS ARTISTS WANTED.

WANTED, gymnastic act for tenting, to complete company. Happy Ashby also write. TEXAS BILL, Post Restante, Belfast.

WANTED, a good Act to complete programme, Whip and Rope Spinner preferred; open on April 14. Wire terms and line of business, DUFFY'S CIRCUS, Strandtown, Belfast, Ireland.

SHOWMEN'S ADVERTISEMENTS.

WANTED, engagements, Balloon Ascents, Parachute Descents, Balloon Races, Model Airship Flights, Rubber, Toy, and Advertising Balloons. SPENCER BROS., 22 Bouverie-road, N.16.

WANTED Known, for Fêtes and Galas, DARE-DEVIL SARRAGUNA, assisted by MISS GOLDA, in his great Slide for Life; any height; wire rope 500 ft. long. Grand, Cockermouth.

MUSICIANS WANTED.

WANTED, Rept., able to lead; also 'Cello, good soloist. Full particulars. M.D., Academy Picture House, Brighton.

WANTED, good Repetiteur; able to lead when required, for cinema, S.E. London. Apply, with lowest terms for six days and full pars., to W. BUCKLER, L.R.A.M., 39, Brockill-crescent, Brockley, S.E.4.

WANTED, good Rep. Violin, able to lead when required. Apply, M.D., "Globe," Old Kent-road, S.E., to-day after three.

WANTED, Violiniste-Leader and 'Celliste (young ladies); must be refined; for seaside hotel. Letters only, with photo, 74a, Ormiston-road, W.12. Pianistes also write in.

WANTED, thoroughly capable Violin-Leader; six nights two matinées; in small town; salary £3 10s. Full details to PICTURE HOUSE, Leatherhead.

MUNICIPAL ORCHESTRA, RAMSGATE.
WANTED, from June 8 to first week in October, first-class Violinist (Leader); also Double Drummer with Tymps., Glockenspiel, and, if possible, Xylophone C582, for high-class concerts, twice daily, including Sundays. Write, sending full particulars, references, and, if possible, photograph to MAURICE WORM, M.D., West Cliff Concert Hall, Ramsgate.

MUSICIANS WANTED.

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OPENINGS FOR ALL INSTRUMENTS.
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TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE YOU SHOULD HAVE A POLISHING-UP COURSE, TO GET WHICH YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU, 18, CECIL COURT, W.C., WHO ALSO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN DECENT ENGAGEMENTS WHEN PROFICIENT.

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EXPERIENCED FULL ORCHESTRAS, QUARTETTES, TRIOS, AND SINGLE INSTRUMENTS SUPPLIED AT SHORT NOTICE.

GOOD DEPUTIES ALWAYS ON HAND. THE SEASON IS NOW APPROACHING US FOR SEASIDE AND COUNTRY ENGAGEMENTS.

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2.
'Phone, Gerrard 1414.
Reg. L.C.C.

WANTED, Leader (gent.), 14 miles from West-End; salary £5; 6 evenings, 2 matinées; must be good soloist. Box 582, "The Era."

WANTED, excellent Violin-Leader; first-class hotel, seaside, 24th inst. Refs., terms, and photo, Box 585, "The Era."

WANTED, good Violinist (Leader), with library; must be well experienced in fitting pictures. Also good 'Cello player for small orchestra, single or joint, for Coliseum Cinema, Leigh-on-Sea. Write, stating past engagements, age, and absolute terms for permanency, to Proprietor, CHARLES DARE, 26, Paternoster-row, E.C.

WANTED, immediately, a brilliant Violin-Leader; also Pianist and 'Cellist; interviews only. THE RAIS ORCHESTRAL AND VARIETY AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1.

WANTED, good Violinists (double-handed preferred), for Eastbourne Municipal Orchestra; yearly contract. Also first-class Harpist.
Apply, CAPT. H. G. AMERS, Director of Music to the Corporation of Eastbourne.

WANTED, Violiniste, lady, wishing for hotel experience; no salary but good experience; Hammersmith district; evenings. Box 580, "The Era."

WANTED Known, a Violin Master for an advanced pupil; German, Austrian, or Italian preferred. HANSON, 5, Kingly-street, Regent-street, W.1.

WANTED, Violinist for dance band; able to sing; good engts.; young pref.; S.W. district. Write immed. Box 562, "The Era."

PALACE THEATRE, SCUNTHORPE.

WANTED, first Violin, open April 14; M.U. terms; used to musical comedy and variety; must have strong tone. Two latest refs. to MUSICAL DIRECTOR.

WANTED, young Violinist for cinema Trio; open at once or Monday; six evenings (good interval), two mats. Terms £3. Wire or write, CONDUCTOR, 2, Albion-street, Exmouth, Devon.

THEATRE ROYAL, PONTYPOOL.
WANTED, to open immediately, First Violin, for twice-nightly picture house; long engagement to suitable man. Send particulars, age, references, lowest terms in first letter, to PITT, Theatre Royal, Pontypool, Mon.

WANTED immediately, Violin, able to lead, with small library, and 'Cellist, for relief trio. Also first-class Clarinet. M.D., Grand Hall, North Finchley, N.12.

WANTED at once, to Enlist or Engage, Solo Cornet; bounty offered; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

WANTED, good Cornet Player, for pitching band. ALLEN, 159, Gillingham-road, Gillingham, Kent.

WANTED, Trombone, open April 21; a good instrumentalist essential; M.U. terms. Apply, BLEASDALE, Hippodrome, Stockport.

WANTED, good lady Saxophoniste; smart, attractive personality; restaurant, West End. Letters to MME. BELLE RICHARDSON, 4a, Rusham-road, S.W.12.

WANTED, Saxophonist for Palais de Danse, Glasgow; open immediately; must be first-class player and play all Saxes. No others need apply. LOUIS FREEMAN, 101, St. Vincent-street, Glasgow.

WANTED, immediately, first-class 'Cello; must be sight reader and have powerful tone. Apply, R. YORKE, Olympia Picture House, Blackburn.

WANTED, 'Cellist, Second Violin, or Viola (gents.), wishing to give services in a first-class North London orchestra of ten; good opportunity to gain experience; evenings only. Box 581, "The Era."

WANTED, brilliant expd. 'Cellist, male; Café and Cinema; good salary; audition required. State age (send photo if poss.) to 10, Richmond-avenue, Prestwich, Manchester.

WANTED, to open on Monday, April 14, Lady Orchestral Harmonium player. Audition required in Cannock. Evenings only. Salary £2 10s. per week; no Sundays. E., 12, St. John's-road, Cannock, Staffs.

WANTED, expd. Organist (Reed), Cinema, evenings only; £4; male; open April 14th. State age and full partics. to H. BOLTON, 10, Richmond-avenue, Prestwich, Manchester.

WANTED, Orchestral Organist (reed), gent preferred; 4 p.m. till 10.30; no Sundays. MANAGER, Apollo Picture Theatre, Wimbedon, S.W.

WANTED, first-class Orchestral Pipe Organist (gent.); good reader essential; audition Wednesday (to-day) at 11 p.m. Apply, MUSICAL DIRECTOR, West Kensington Super Cinema West Kensington.

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'Phone: Park 6327.
Bus 28, 46, 31, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
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Over 40 members now in good engagements.

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COMPLETE Orchestras or Individual Artists Provided.

Summer and seaside engagements now booking, and good deputies provided in London and provinces.

Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

SKEGNESS PIER.
WANTED, first-class Orchestral Pianist for Easter week; must be of good appearance. Send terms, references, &c., to HUDSON, "Birkdale," Skegness.

WANTED, Jazz Pianist and Drummer; seaside season; must have voice. Apply Friday or Saturday, after 12, to 55, Hartham-road, Holloway, N.7.

WANTED, smart young Orchestral Pianist (gent.), must be excellent accompanist and soloist, for one month's engagements at seaside. Apply, MAY WALTER ORCHESTRAS, 3, Macclesfield-st., Shaftesbury-avenue, W.

WANTED, young Banjoist, for audition (long arm), doubling Sax. Those out of London need not apply. Terms must be moderate. Write, 40, St. Mary's-grove, Richmond, Surrey.

WANTED, smart Tympanist Drummer, effects; Xylophone soloist; cinema, Scotland; six evenings, two mats.; open May 5; £6. Box 561, "The Era."

WANTED, Drummer, for North London; must be experienced in cinema work; 3 hours playing, evenings. Lowest terms to ABBOTTS, 47, Uxbridge-road, Shepherd's Bush. 'Phone: Hammersmith 2578.

WANTED, Orchestral Drummer, for cinema in provinces. Apply, MAY WALTER ORCHESTRAL, 3, Macclesfield-street, Shaftesbury-avenue, W.C.2.

WANTED, Drummer, for cinema on South Coast; salary £4 10s. per week of 6 days. Reply, with particulars of effects, to Box 586, "The Era."

WANTED, Drummer, with Tymps. and all effects, for "Enemies of Women"; one week only, April 21, three times daily. Also good Violinist write. MUS. DIR., Regent Picture House, Dover.

WANTED, Ladies' Trio (Violin, 'Cello, Piano), for St. Annes-on-Sea, for café; 3 shows daily, 6 hours per day; long summer engagement and probable permanency; preference given to artists who can play another instrument or sing; only first-class players required. Apply to MR. HENRY CAVILLE, M.D., 36, St. Annes-road East, St. Annes-on-Sea.

WANTED, Second Violin, 'Cellist, and Drummer for a London cinema.
Apply, Box 555, "The Era."

WANTED, for Monday, April 14, first-class Ladies' Quartette, for New Majestic Café, Blackburn; syncopated dance music, &c., essential. State salary required and send references to R. YORKE, New Majestic Café, Blackburn.

WANTED, first-class Pianist, Trumpet and Drummer, for straight and jazz work. Apply, personally, GRAY, 12, Archer-st., Shaftesbury-avenue, W.1.

WANTED, for summer season, Trio; also Trick Pianist for Cinema in Ireland. Box 595, "The Era."

WANTED, Solo Trumpet and Cornet; First Violin that can play Banjo or Trombone; Drummer, with Tymp., Glockenspiel, Bells, &c., and other instrumentalists; first class players; those able to sing preferred. State age. Only London men need apply. For summer season. Box 575, "The Era."

BIRMINGHAM CITY POLICE BAND.
WANTED, Euphonium and Tympani players; must be competent performers; age under 30; height 5ft. 8in. Commencing pay 70s., plus allowance for boots, rent, and band; good service and widow's pensions.
Apply, with full particulars of career, to the CHIEF CONSTABLE (Recruiting), Birmingham.

WANTED, for Band 2nd Royal Fusiliers (Ter. Army), Flute, E-flat Clar., Oboe, Solo Clar., Cornet, Euphonium, F. Horn. Call with instrument, 7.30 p.m. Monday, or write, B. M., 55, Millbrook road, Brixton, S.W.9.

Ilkley Municipal Orchestra.
WANTED, for season (6 weeks, July 20-Aug. 31), twice daily, 3½ hours, once Sundays, 1½ hours. All Instruments, including 2 Saxophones who can double Second Cornet or strings. Apply, with terms, EVERITT LOSEBY, 11, Clarence-terrace, Grimsby.

WANTED, to complete band for pitching, Violin, Banjo, B flat Saxophone, and Drummer. Apply, F. FULLER, 57, Wulfstan-street, Old Oak Common, Shepherd's Bush, W.12.

WANTED, for London and seaside engagements, Leaders, Reps., 'Cellists, Saxophones, Banjos, Drummers, &c.

THE APOLLO ORCHESTRAL and CONCERT AGENCY,
Victory House, Leicester-square, W.C.2.
'Phone, Regent 3494.

Musicians holding contracts for the Big Band for May, please get in touch

WANTED, for E. Fossett's Circus, tour Ireland, First Cornet, Horns, Trombones, Euphonium, E flat Bombardon, Double Drums; sobriety essential. Lowest terms, LEADER, 59, Langdon-road, Holloway, London, N.19.

WANTED, Jazz Band of 5 or 6 performers, must be first-class, for North of England; terms, particulars, and audition; also Trio for Hotel, or separate artists will do (straight players); also all tip-top instrumentalists. State lowest terms, Box 583, "The Era."

THE CO-OPERATIVE ORCHESTRA.
WANTED, first-class Musicians (semi-professional), Leader (Solo Violinist), Violinists, Violas. Apply, MR. LEON ARONOFF, to-morrow (Thursday), at 7.30 p.m., St. Bride's Institute, Bride-lane, E.C.

WANTED, first-class Jazz Combination (six) for first class London engagement. Apply, personally, GRAY, 12 Archer-st., Shaftesbury-avenue, W.1.

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WANTED, Musicians, all instruments, to Register for Engagements; town and country; no registration fee.
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Musicians Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, Summer Session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and B flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and B flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

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WANTED Known, R. WOLFF, Violin Soloist, Leader (late pupil of the famous Prof. Wilhelmj). Violin instruction; most successful method. Address, c/o 3, Oxford-gardens, North Kensington.

WANTED Known, to composers, compositions revised and arranged by an expert; compositions published; terms moderate. Stamped envelopes for reply. M. D., 66, Dundas-street, Sunderland.

WANTED, Violinists and 'Cellists to send addressed envelope for prof. pamphlet. MUS. DIR., 415, N. Tidworth, Tidworth, Hants.

WANTED, Violinists and 'Cellists, to write to WILKINS, 37, Rothesay-road, Luton, for "Tuneometer." Free trial.

MUSICIANS' WANTS.

WANTED, Engagement by MISS IVY GORDON, Musical Directress (Pianiste), fully exper., Hotel, Café, Cinema; 3½ years Queen's Hotel, Eastbourne; just concluded 12 months Oatlands Park Hotel, Weybridge; excel. refs.; exten. library; own Trio if desired. Add., 2, Wardo-avenue, Fulham, S.W.6.

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Adviser; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED, by splendid Musical Director (gent., violin) and Lady Pianist; joint; cinema; library; excellent refs. MORRIS, 12, Quadrant-road, Canonbury, N.1.

WANTED, by good Musical Director, violin (gent.) and Lady Pianist; joint; cinema; library; splendid refs. MAURICE, 13, Park-street, Highbury, N.

WANTED, BY MUSICAL DIRECTOR, VIOLIN VIRTUOSO; BRILLIANT LEADER; FILMS PERFECTLY FITTED; SPECIAL ATTRACTION, VIOLIN SOLOS, WITH LIME EFFECTS; EXCELLENT SHOWMAN. ALL COMS., BOX 554, "THE ERA."

WANTED Known, Musical Director desires Change, baton, with first-class Violin-Leader and full effects; first-class offers only. Box 557, "The Era."

WANTED, Engagement Shortly.
MUSICAL DIRECTOR
(Pianist),
Now conducting orchestra of seven performers at
THE TIVOLI CINEMA, GRIMSBY.
Self or any combination; moderate terms for comfortable position; 18 years' experience; excellent library.
Offers, N. J. TREVOR, to above address.

WANTED, Engagement by a first-class Violinist-Leader (M.D.); cinema preferred; most extensive, up-to-date library; fitting pictures a speciality; highest testimonials; can open immediately. Apply, LEADER, 123, Sandringham-road, Dalston, N.E.

WANTED, by M.D., baton, comp., arr., good offers; perm. or tour; fin. 5 years' engt.; take violin or viola. Alhambra, Dunfermline.

WANTED Known, first-class Musical Director at lib.; Piano and Baton; good class offers only; revue, mus. com., &c. BEATTIE, 33, Bentley-street, Farnworth, Bolton.

WANTED, engt. by Pianiste-Conductor or Orchestral Pianiste (lady); nine years' London experience; cinema, café, or theatre; good library; London or provinces; open immediately. PIANISTE, 58, North-street, Swindon.

WANTED, Engagement by CONDUCTOR-VIOLINIST, First-class Performer. Box 523, "The Era."

WANTED, Engagement (joint) by FIRST-CLASS LEADER-VIOLINIST and Brilliant Lady Orchestral Pianiste, West-End experience. Box 524, "The Era."

WANTED, Engagement by LEADER-VIOLINIST and SOLOIST. Can be heard by appointment. Reference, present Engagement. Box 525, "The Era."

WANTED Known, Piano-Conductor, vacant shortly owing to change of management; library 5,000 sets; 18 years' experience pictures. Box 574, "The Era."

WANTED, Engt. by Violin-Cond.; exp. cinema, theatre, or variety; superb library of classical and up-to-date music. Offers to VIOLINIST, 16, Ifield-road, Crawley, Sussex.

WANTED Known, Musical Director (Violinist) at liberty April 7, owing that proprietor expected 4½ solid playing; present salary £11 per week; willing to take less if comfortable, first-class; 5,000 pieces; Press notices and references. First-class offers only to CONDUCTOR, 20, Plaxman-terrace, Upper Woburn-place, London.

WANTED, Engt. by first-class Conductor-Pianist; can combine violin; ext. rep.; fitting pictures a speciality; any business; salary £4 10s. per week; steady, reliable; high refs. ROWLAND HILL, 87, Lumsden-street, Bolton.

WANTED Known, Solo Pianist-Conductor (or baton), desirous of change, invites first-class offers for permanency; any business; extensive library; highest references leading provincial halls. GABRIEL, Mus. Dir., Hippodrome Super Cinema, Bolton, Lancs, where can be heard.

WANTED Known, Pianist-Conductor (combine violin), desirous of change, invites first-class offers; Midlands or South; highest refs.; large library; wife Violiniste. Leader; singly or joint; any business. GABRIEL, M.D., Hippo., Bolton, Lancs.

WANTED, engagement by Pianist-Conductor; cinema; 15 years' experience; first-class library; London or subs. WILL LEONARD, 688, High-road, Leyton. 'Phone, Walthamstow 272.

WANTED, by Violin-Conductor (gent.) and Pianiste (lady), an Engagement in hotel, café, or cinema, where ability, personality, and appearance are essential; both first-class artists; possess an excellent and effective library. FRANKLYN, 122, Coldharbour-lane, E.C.

WANTED, by first-class Conductor (Piano); mus. com., revue, variety; up-to-date refs. HOWELLS, "The Archery," Bathurst-street, Hyde Park, W.2.

WANTED, engagement as Conductor, Leader, or Rept.; experienced all lines; London only; good library; can provide Trio. WILKIE HARRIGAN, 31, Stainsby-road, Poplar, E.14. 'Phone, East 5780.

WANTED, engagement, Cinema, Café, or Hotel, by brilliant Pianist-Conductor; magnificent library of 2,000 sets; tip-top references. Press notices; can supply first-class Violinist if required. BEVAN, 13, Manor-road, Rugby.

WANTED, engt. as Rep. or Leader (young lady); London or seaside; excellent references. CARMEN, 158, Clerkenwell-road E.C.

WANTED, engagement as Violin Repet. or Second; experienced; good tone; steady, reliable. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED Known, good Rep. seeks engagement; low salary for permanency. J. FERRARA, 83, Holloway-road, Highbury, N.7.

WANTED, by expd. Violinist (gent.), Engt.; rep. or second; in cinema, London or near. 49, Aldebert-terrace, Stockwell.

WANTED Known,
REPET. VIOLINIST.
At liberty 14th; good musician; cinema, café, or seaside; terms £3 10s.; mats. extra; a valuable player in any band. Box 561, "The Era."

WANTED, Engt. by exp. Violinist in cinema; rep. or trio. VIOLIN, 43, Surrey-street, Brighton.

WANTED, engagement by Violin (Repet. or First); able to lead; any business; anywhere; abstainer; at liberty 14th. BOWER, Hippodrome, Altrincham, Cheshire.

WANTED, Sunday deputising as Rep. Violinist. ALBERT JAMES, 91, Tachbrook-street, Pimlico, S.W.1.

WANTED, Change by Rep. Violinist; present West-End job 2 years; wants continuous 7 days; £5. ALBERT JAMES, 91, Tachbrook-street, Pimlico, S.W.1.

WANTED Known, Leader-Violiniste, at lib. Apr. 19; good lib.; exp. any bus.; will dep.; with or without own orchestra. VERNI, 51, Church-st., Camberwell, S.E. Hop 5572.

WANTED, by first-class Violiniste, Leader and Soloist (French lady), with or without own musicians, engt.; hotel pref.; splendid library; Press notices, &c. Write, M. D., c/o Miss Wilson, 21a, Newman-street, W.1.

WANTED, engagement, Leader-Violiniste (lady); under Pianist-Director; thoroughly experienced cinema work; good tone and style; London only. Box 458, "The Era."

WANTED, Hotel Engagement by Violiniste-Leader (L.R.A.M.) and Pianiste; or Trio; fully experienced; good music. Box 593, "The Era."

WANTED, by Violiniste-Leader or Rept. (lady); any business; excellent refs. 4, Terminus-road, Bexhill-on-Sea.

WANTED, by young lady Leader Solo Violiniste and Pianiste; both first-class artistes; summer engagement; concert, hotel, or café own orch. library (700 numbers) if required. Best offers only. Box 563, "The Era."

WANTED, position as Leader of Trio, or as good Rep.; thoroughly reliable; lady; London only. Box 571, "The Era."

WANTED Known, Leader-Violinist at liberty; exp. cinema, café, or hotel; perm or season; can supply trio; brilliant showman. F. A. LEIGHTON, 79, Driffield-road, London, E.2.

WANTED, Engagement by first-class Leader; London or suburbs; disengaged April 20, owing to cinema closing down; can be heard playing afternoons and evenings. E. HARRIS, M.D., Clarence Cinema, Mare-street, Hackney.

WANTED Known, Leader-Violiniste wishes to meet good Pianiste and 'Celliste (ladies) for practice, view engagements; experience not necessary if keen musicians; Eastbourne district. Box 568, "The Era."

WANTED, joint engt. by a really first-class Leader (Violinist); also first-class lady 'Celliste; both fine soloists; exp. in all classes of work. Box 565, "The Era."

WANTED, by experienced Leader-Violinist; cinema near London; large repertoire; fitting speciality. VICTOR BERNHARDT, 49, Aldebert-terrace, Stockwell.

WANTED, engagement, smart Violin-Leader, holding present position 4 yrs.; London Cinema; season or perm.; any bus. Box 591, "The Era."

WANTED, by exp. Violinist (Leader); cinema, café, or dance; can start immed. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, by first-class Leader-Violin and Pianist offers for joint engagement; seaside preferred; b.g library; can supply orchestra and also be heard playing up to April 26; excellent refs., Press notices, &c. LEADER, 4, Willowfield-road, Eastbourne, Sussex.

WANTED Known, Leader-Violinist, disengaged; experienced pictures, hotel dances; town or country. E. D., 81, Eccles-road, Lavender Hill.

WANTED, by first-class Leader-Violinist, Engagement; Seaside or Country; splendid references. Apply, GERBOLA, Rosebrook, Orwell-rd., Clacton-on-Sea.

WANTED, Engagement as Leader-Violin; brilliant performer; soloist; cinema or theatre. Offers to VIOLINIST, 43, Hartington-street, Belfast.

WANTED, by Violiniste (Lady), Orch. Engt.; seaside, rance, orch., or concert work; Rept. or Second Violin. Box 502, "The Era."

WANTED, by Violiniste (lady), Engagement in cinema; several years' experience; trio, second violin, or rep. 158, Putney Bridge-road.

WANTED, by experienced Violiniste, fine soloiste and orchestral player in all lines, Re-engagement; beautiful tone and artistry; permanent or temporary; would deputise for weeks or months; highest refs. and Press notices. Apply, VIOLINISTE, c/o Mrs. HUGHES, Oak Hall Lodge, Haslemere, Surrey.

WANTED Known, first-class Violinist and Pianist; liberty April 21, through theatre closing for season. C. DAWSON, Opera House, Dunfermline, Fife.

WANTED, engt. by Violiniste; cinema, hotel, or café; good orchestral experience and solo repertoire. MARGARET DREWE, 85, Guilford-street, Russell-square, W.C.1.

WANTED, Engt. by experienced Violiniste and Pianist, or Trio; library; hotel, &c.; anywhere. VIOLINISTE, 79, Endlesham-road, London, S.W.12. 'Phone: Battersea 1058.

WANTED, deputy work by experienced Lady Violinist. A. W., 53, Shenley-road, Camberwell, S.E.5.

WANTED, Engt. or Deputising by experienced Violiniste; any business; London or suburbs; library. 5, Shottendane-road, Fulham, S.W.6.

WANTED, Engagement by smart Violinist and Pianist, straight or dance; Violinist doubles on 'Cello for straight work and Banjo for dance. Orchestral library of 3,000 pieces. Opportunity for managers seeking a couple with whom artistic performance is the first consideration. Box 408, "The Era."

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED Known, Professional Violinist, late West-End Academy student, desires to meet young Lady Pianiste of similar position for mutual practice. Full partics. Box 570, "The Era."

WANTED, by young Violinist, cinema experience, as Volunteer, afternoons only; West London preferred. State terms, Box 568, "The Era."

WANTED, Engagement by Violinist, in good trio or large orchestra; excellent sight reader; very big tone; experienced all lines. VIOLINIST, 4, Cressy-place, Stepney Green, London, E.1.

WANTED, Engagement by young Violinist, with 4 years' experience; smart appearance.
S. R. HUTCHINSON,
Ivy Cottage, Ada-street, South Shields.

WANTED, engt. by Second Violin-Viola; Easter and summer vacant; exp. any bus. Wire or write, J. CONDRON, 9, Fishers-row, Wallgate, Wigan.

WANTED, by first-class Violinist; known in this country and abroad; at liberty Monday; experienced in all classes of concert work, solos, &c.; willing to accept engt. in hotel at M.D.; first-class reputation, Press notices, &c. All coms. to CHEVALIER, 3, Mulgrave-street, The Hoe, Plymouth.

WANTED, by Violinist, engagement in cinema; small salary; dance work. 8, Coleraine-road Hornsey, N.8.

WANTED, brilliant Violinist, disengaged Monday, as Sub-Leader. Wire or write, VIOLINIST, 26, Handforth-road, Brixton, London. 'Phone, Latchmere 5109.

WANTED, by experienced Violinist (gent.) deputy work for dances, &c.; would accept seaside engagement. Box 594, "The Era."

WANTED, engts. by young dance Violinist, odd nights; dep., or join good band. A. MORRIS, 92, High-road, W.4.

WANTED, engagement, Violinist; Trio if required; good library; pictures, café, &c.; open at once. Apply, 27, Guion-road, Litherland, Liverpool.

WANTED, Engt. by experienced Violinist; any business; fine tone and leader; good showman. Best offers only to M.D., 19, Lyell-street, Scarborough.

WANTED, any business, by thoroughly experienced man, Trumpet and Banjo; straight or dance work. F. G., 149, Grove-road, Bow, E.3.

WANTED, by Trumpet, Engagement, cinema; or open for season. 26, Bawtree-road, New Cross, S.E.14.

WANTED, Summer Engagement by Solo Cornet; first-class experience all lines; good soloist and transposer. CORNET, 90, St. Olaf's-road, Fulham.

WANTED, Engagement by excellent Solo Cornet and Trumpet (concert or dance); highest refs.; smart, gentlemanly. STUART COOKE, 213, Ladbroke-grove, W.10.

WANTED, season engagement, Cornet, First or Second; solo when required; mil. or orchest.; either pitch; late Staff Band. LOWE, 6, Dalkeith-street, Princes Park, Liverpool.

WANTED Known, J. HARLAND, Cornet, requires Engagement; anything; audition and references if required. 119, Victoria Dock-road, Canning Town, E.16.

WANTED Known, Clarinet (cinema), Alto Saxophone, doubling with Banjoline (dance work); ex-Guards; only West-End terms accepted. 36, Dorset-street, W.1.

WANTED, engt. by Clarinet; any bus.; abstainer and non-unionist. 127, Preston-drove, Brighton.

WANTED, by Clarinet,
perm. or any bus. anywhere;
ex. ref.
G. S. COTMAN,
55, Green-lane, Liverpool, E

WANTED, Engt. by THOMAS SCARFF, Solo Clarinet and Violinist; any business; can supply orchestra.
91, Wynyard-road, Bournemouth, Hants.

WANTED, engt. by good Clart., flat or sharp pitch; any bus.; will deputise. CLARIONET, 48, Malham-road, Forest Hill S.E.

WANTED Known, Clarinet has a few Sundays vacant; orch. or mil. Apply, Box 579 "The Era."

WANTED, by exp. Clarinet, Deputising or Short Engt. between Easter and Whit. Per. add., SUSAN GRIFFIN, Bunderan, Knockholt, Kent.

WANTED, Engagement by exp. Clarinet, through reduction of orchestra; either pitch. CURAN, 84, Abbey-street, Derby.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8.

WANTED Known, first-class Double Bass Player open for Engagements; picture, hotel, or seaside; in London or provincial towns; also possesses big repertoire. H. GRANDPIERRE, 25, Maryland-road, Maida Hill, London, W.9.

WANTED, engagement by experienced Double Bass; perm. or dep. CAMBI, 16, Dewsbury-road, Dollis Hill, N.W.10.

WANTED, engagement by thoroughly competent Double Bass; symphony, Op., var., pictures; experienced all grades. BASSO, 12, Oxford-road, Ealing, W.5.

WANTED, Engagement by thoroughly experienced Double Bass; any bus. 49, Trafalgar-road, Bowerham, Lancaster.

WANTED, Engagement by Double Bass; experienced in pictures, theatre, or variety; long references; seaside preferred. BASS, "Gloucester," Brighton-road, Purley, Surrey.

WANTED Known, Double Bass at liberty for Season Engagement; experienced any bus.; refs., &c.; theatre closing April 19. TOM E. ALSOP, 81, Inglis-street, Dunfermline, Fife.

WANTED, by experienced Double Bass, engagement; any business; anywhere; moderate terms. BASSO, 6, Narcissus-road, West Hampstead.

WANTED Known, A. E. JAMES (Bassoon), at liberty April 14, owing to termination of tour; thoroughly experienced; high and low pitch. 27, Canterbury-road, Brixton, S.W.9.

WANTED, permanency by experienced Bassoon, in office or works' band. A. C., 15, Moffat-road, S.W.17.

WANTED, Engt. by ex-Trombone; good deputy; any bus. GOWER, 150, Lille-road, Fulham. 'Phone: 3778 Western.

WANTED Known, EXPERT AMERICAN JAZZ TROMBONIST, abstainer, now on tour, desires change; open immed.; any bus.; read, memor.se, improvise; audition if necessary; high or low pitch; revue, cabaret, or dance. First-class offers to TROMBONE, Myrtle House, Thrunscoe-road, Cleethorpes, Lincs.

WANTED, engagement, reliable Trombone; experienced all business. A. S. GROVES, 1, Crane-avenue, Isleworth.

WANTED, by good Bass Trombone, engagement for summer season; military band. 94, Caulfield-road, E.6.

WANTED, engt. by Solo Trombone; season or perm.; very reliable and experienced; any bus. FAWCETT, 9, Foyle-street, Sunderland.

WANTED, engt. by experienced Trombonist; any bus.; steady and reliable. D. RITCHIE, 37, Northampton-road, Clerkenwell, London, E.C.1.

WANTED, Engagement by Trombone; thoroughly experienced, reliable; any business; good refs. SCOTT, 11, Holmewood-road, Tunbridge Wells.

WANTED, by experienced Trombonist, engagement; smart and reliable; ex. refs. 9, De Grey-terrace, York.

WANTED, engagement by Trombone. HIBBS, 234, Knutsford-road, Warrington.

WANTED, Engt. by smart, young E flat alto Saxophonist, doubling Oboe and Clarinet; seaside preferred. Box 462, "The Era."

WANTED, Dep. engagements, in or around town, by C melody and B flat sop. Sax., doubling on Banjo and Piano. 149, High-road, Woodford Green.

WANTED Known, Saxophonist disengaged; any class of work; double up with Clarinet. Apply, Box 566, "The Era."

WANTED Known, live Jazz Saxophonist, alto and soprano, has immed. vacs. Box 484, 'The Era."

WANTED, Engt. by Saxophonist (alto), in or out of town; seaside preferred. SAX., 34a, Shakespeare-road, Herne Hill, S.E.24.

WANTED, Engagement, Saxophone, E flat Alto or C Melody; combine Flute and Piccolo; steady and reliable; to commence immediately; any distance. C. MARSHALL, 10, Marlboro'-rd., Blackpool.

WANTED, by good E flat Sax., Engagements, evening or perm. 'Phone: Padd. 4682. F. YARROW, 41, Westbourne-terr. North, Royal Oak, W.2.

WANTED, by thoroughly experienced Solo and orch. 'Celliste, deputising; afternoons and Sundays; at lib. Good Friday and Easter. 'CELLISTE, 162, Sutherland-avenue, Maida Vale, W.9. 'Phone, Maida Vale 1169.

WANTED, by 'Celliste, thoroughly experienced, Engagement in café, hotel, or evening cinema; London or seaside. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED Known, lady 'Celliste, thoroughly experienced, desires Easter Hotel Engagement; or would deputise; London; now disengaged. 34, Manchester-street, W.

WANTED Known, ELSIE V. KILBEY, Solo 'Celliste, disengaged for summer season, South Coast preferred.
Address, School of Music,
51, Blackboy-lane, West Green, N.15.

WANTED, engt. by first-class lady 'Celliste; exp. in all classes of work; S.W. district preferred. Box 569, "The Era."

WANTED Known, Lady 'Cellist, first-class, experienced, available for Easter Engagement; seaside preferred. Write, 17, Mysore-road, S.W.11.

WANTED, Deputy Work by Lady 'Celliste; London or suburbs. 'CELLISTE, 39, Marville-road, Fulham, S.W.6.

WANTED, Engagement by good 'Cellist; any bus. 48a, Uverdale-road, Chelsea, S.W.

WANTED, by excellent 'Cellist, with excellent Orchestral Pianiste, good Engagement; jointly or separately; London or provinces for 'cellist, London only for pianiste; excellent London cinema and café experience. Box 572, "The Era."

WANTED, engt. by 'Cellist, experienced; tone; cinema preferred; evenings or deputy. OSBORN, 21, Gatling-road, S.E.18.

WANTED, Engagement by 'Cellist in a cinema or café; London. Box 550, "The Era."

WANTED, engagement as 'Cellist; experienced; cinema or varieties; disengaged. 'CELLIST, 77, Cromwell-road, Redhill, Surrey.

WANTED Known, experienced 'Cellist, vacant for cinema, café, dances, &c.; permanency or otherwise; last engagement 5 years. A. BROOK, 349, Brockley-road, Crofton Park, S.E.4.

WANTED, by first-class 'Cellist, doubling E flat alto Sax., permanent engagement; excellent references. Box 532, "The Era."

WANTED, Engagement as 'Cellist; experienced in standard music, comedy, and cinema; summer season or perm. Apply, 'CELLIST, 13, Elmville-avenue, Dean-road, Scarborough.

WANTED, by excellent 'Cellist, engagement; Cinema preferred; would deputise. CELLIST, 17, Roden-st., Holloway, London, N.

WANTED, engagement by 'Cellist; Devon, Cornwall, or South Coast; thorough West End exper., all kinds. Box 578, "The Era."

WANTED, by solo and orchestral 'Cellist; 14 years' experience; any bus.; good offers; two weeks' notice to be at liberty. Box 577, "The Era."

WANTED, SUMMER ENGT., EXPERIENCED 'CELLIST, DOUBLE BANJO AND TRUMPET. A. W., 15, DURHAM-TERRACE, BAYSWATER, W.2.

WANTED, by experienced 'Cellist, Engagement; cinema or any bus.; excellent refs.; can double Clarinet. G. J. MONSEAR, 10, Bond-road, Ashford, Kent.

WANTED, engagement, good 'Cellist; exper. cinema, &c.; powerful tone; young; London or subs. 'CELLIST, 749, High-road, Leyton, E.10.

WANTED, Engt. by Oboeist; thoroughly experienced all lines; season or perm.; distance no object; good refs.; at present engaged. Box 549, "The Era."

WANTED Known, first-class Oboeist, either pitch, dis.; exp., reliable, all lines. Inquire Palace, Salford, refs. ALBERT BARRETT, 81, Goodwin-street, Hull.

WANTED, summer engagement by young lady Flautiste; ex. refs.; high or low pitch. AIDA GASCOYNE, 128, Georgiana-street, Bury, Lancs.

WANTED Known, Flautist; any business, M.U., desirous also of booking Summer Engagement; orchestral or military. W. R. MUGGERIDGE, 8, Heathview-road, Thornton Heath, Surrey.

WANTED, by Flautist, exp., Engagements, evenings. F. S., 55, Millbrook-road, Brixton, S.W.9.

WANTED, by Flautist, Summer Shop or Permanent Engagement; state terms; M.U. FLAUTIST, 52, Osborne-street, Sunderland.

WANTED, engagement by first-class, experienced Flautist; excellent refs. DAVIES, 23a, Bute-street, Aberdare, Glam.

WANTED, engt. by first-class Flautist; perm., season, &c.; exp. any business; terms mod.; exc. refs. FLAUTIST, 46, Manor-park, Lewisham, S.E.13.

WANTED, engt., first-class Flautist, M.U.; finishing Court Theatre, Wigan, April 12; season or perm.; refs. FLAUTIST, 14, Hodson-street, Wallgate, Wigan.

WANTED, engagement by Flautist; cinema or var.; good refs. 20, Fernbank, Nelson, Lancashire.

WANTED, by experienced, reliable Solo Organiste-Pianiste (pipe organ), first-class West-End Engagement; deputy cinema duty considered, A.R.C.O., 168, Holland-road, W.14.

WANTED Known Mustelist and Pipe Organist, 3 manual, accustomed to high-class programmes and comprehensive knowledge of woodwind and brass cues in all Mouton and Tavan arrangements; ability to lead; transposition Clarinet and 'Cello parts; 4,000 library; four testimonials; capable of recital; memorised large repertoire of class works for piano relief. MUSTELIST 13, Hamstead-road, Handsworth, Birmingham.

WANTED, engagement as Organist in cinema; pipe or reed; experienced; London or suburbs preferred.
E. CRIMP
16, Lodge-drive, Palmer's Green, N.13.

WANTED Known, Relief Pianiste-Organiste, harmonium, reed; large library. Disengaged April 13. 119, Bedford-road, Clapham.

WANTED, Engagement by Pianiste-Pipe-Organiste orch or relief; would deputise. PIANISTE, 210, Clapham-road, S.W.9.

WANTED, Engt. by first-class, experienced Orchestral Pianiste-'Celliste. FLORENCE COTTAM, 30, Laverton-road, St. Annes-on-Sea.

WANTED Known, Orchestral Pianiste, thoroughly experienced in hotel, café, and cinema work, desires Engagement. PIANISTE, 90, Norwood-road, S.E.24.

WANTED Known, picture Pianiste, experienced, good sight reader, disengaged. Box 508, "The Era."

WANTED Known, thoroughly experienced Orchestral Pianiste has one or two days a week free for regular deputising. Write, MISS FULLER, 27, Shaftesbury-road, W.6, or 'phone, Hammersmith 1424.

WANTED Known, thoroughly experienced Orchestral Pianiste wants seaside engagement for Easter. Write, N. F., 27, Shaftesbury-road, W.6; or 'phone, Hammersmith 1424.

WANTED, by Pianiste, good sight reader; expert typist; part time engagement. C., 180, Leander-road, Brixton-hill, S.W.

WANTED, engagement by orchestral or soloist Pianiste; thoroughly experienced; excellent testimonials. MISS McMAHON, St. Columb, Cornwall.

WANTED Known, MAVIS NEWTON, Orchestral Pianiste, disengaged 14th. 74a, Ormiston-road, W.12.

WANTED Known, experienced Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 17, Stowe-road, Shepherd's Bush, W.12.

WANTED, Engt. by exp. Orchestral Pianist; good mezzo voice; ext. library. MISS E., 163, Trentham-street, S.W.18.

WANTED, by Orchestral Pianiste, lady, deputise or perm.; London or sub.; exp. cinema. PIANISTE, 500, Fulham-road, Walham Green, S.W.6.

WANTED, by Lady Pianiste; solo or orchestral; variety, revue, or cinema. Good references and library. Offers, PIANISTE,
100, West-street, Bargoed.

WANTED, Engt. by exp. Cinema Pianiste; orch. or relief; would deputise. A. B., 314, City-road, E.C.1.

WANTED, by experienced lady Cinema Relief Pianiste. Engagement, London. D. V., 41, Ranelagh-road, Paddington, London, W.2.

WANTED, by thoroughly exp. Orchestral Pianiste; London, seaside, or provinces; now vacant. PIANISTE, 87, Regina-road, Tollington Park, N.4.

WANTED, engagement by orchestral and solo Pianiste; thoroughly experienced in dramatic, variety, and picture work; highest references. MISS LIZZIE SPEARING, 9, Ashburnham-road, Bedford, Beds.

WANTED, engagement, IVY LINDE, Pianiste and Drummer; café, cinema, or hotel; experienced. 75, Station-road, Bexhill.

WANTED, engt. by Orches. Pianiste (lady), London or suburbs. Box 590, "The Era."

WANTED Known, experienced Orchestral Pianiste, available for immediate work, deputising or permanent; late Polytechnic Hall, Regent-st., and Provincial Cin. Theatres. Wire or write, PASSMORE, 27, Highbury Quadrant, N.5.

WANTED, engagement, summer season, by Pianiste-Accompaniste and Vocalist, soprano (ladies); hotel, hydro, café preferred. Offers, G., 15, Sydenham Park-mansions, Sydenham.

WANTED, engagement by Pianiste and Violiniste (ladies); cinema or café; library; references; experience. PIANISTE, c/o Baker, Broadoak, Newnham, Glos.

WANTED, engt. by thoroughly experienced Orch. Pianiste, London; would deputise, and could provide exceptionally good Trio. Big library. 8, New Quebec-street, Portman-square, W.1.

WANTED, engt. by expd. Orch. Pianiste; restaurant or cinema; dep. 1 or 2 days; good accom. Lib. 7, Claverdale-road, Brixton, S.W.2.

WANTED, engts. by young lady Pianiste to gain exp.; expenses only. N. HOE, 60, Dairsie-road, Eltham, S.E.9.

WANTED, engagement by an exper. orch. and solo Pianiste; hotel, café, or cinema. L. CHAMBERS, 75, Belgrave-road, S.W.1.

WANTED, Engagement as Relief Pianiste; good library; West-End experience; just finished 2 years' engagement; would deputise. Per. add., BETTY SOLOMONS, 62, High-street, Plaistow, E.13. 'Phone: East 5537.

WANTED, by lady, Engagement as Cinema Orchestral Pianiste Relief; would deputise; long experience; good sight reader; easy travelling distance. MISS MAUDE, 20, Melfort-rd., Thornton Heath, Surrey.

WANTED, by Solo cinema Pianist-Organist (gent.); sight reader; extemp., memorise; present engagement 10 years. Offers to Box 560, "The Era."

WANTED, engagement by experienced Dance Pianist; willing to join band. A. JENNINGS, 21, Mayfield-avenue, Chiswick, W.4.

WANTED Known, experienced Pianist (male) at liberty until April 21; deputising or any bus. PIANIST, 63, Doddington-grove, S.E.17.

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SONG.

(F)

Words by JEAN FREDERICK.

Music by HORATIO NICHOLLS.
Composer of "Omaha," "Delilah," "Romany Rose," etc.

Tempo di Valse.
PIANO.
mf
cresc.
fz
dim. rall.
Key F.
con espress.
'Neath sum-mer skies, With-in your eyes, I found a Par - a - dise
Dear land of flow'rs, in dream-y hours, You're ev-er near to me
pp colla voce con espress.
a tempo
That still lin - gers in my mem - o - ry 'Mid blossoms
With your gar - dens fair so dear to me, I see once
sfz
rare a gar-den fair With sun - shine ev-'ry-where a - round
more, your sun-kiss'd shore, And scenes that I'll a - dore for ev - -

rit.
a tempo
you - I found you. A mel-o - dy that came to
-er- for ev - er. On Nature's Throne, you reign a -
fz
ril
a tempo
me My Rose of Des - ti - ny In my life still plays a
-lone, My Rose of Par - a - dise. Like an An - gel's whis - p'ring
cresc.
part. To you ap - peal - ing, The joy re - veal - ing,
sigh. My heart is sing - ing. Fond mem'ries bring - ing,
con passione
With - in my heart.
Of days gone by.
rall.
molto rit.

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REFRAIN Slow Valse.
Key Bb.
My Ri - vier - a Rose, Fair-est of the
fair to me. Sweet - est
flow'r that grows Down be-side the South -
-ern Sea, Like a
p - mf
p sotto voce
Gold - en Sun - set, You'll
re - pose, In my
heart for ev - er. My Ri - vier - a
Rose. Rose.
ten.
rit.
cresc.
rall.
D.C.

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SEE OVER PAGE FOR THE VERSE.

CUT THIS PAGE OUT. If it is too high for your voice write for a copy in a low key, E flat. **HAVE IT PLAYED OVER AND LEARN IT TO-DAY.** If it is too low for your voice write for a copy in a high key, G.

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TELL THEM THEY'RE BEAUTIFUL—THEY LOVE IT.
I WAS A FOOL.
COW-HEEL JOE.
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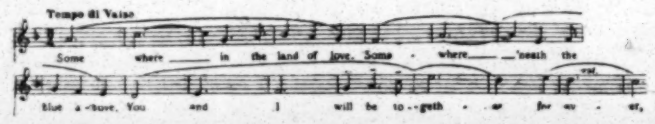

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"Darlingest" is the title of a new "dream fox-trot" just issued by this firm. It is by Francis Deacon and Jack English, writers of "When the Angels Took Your Mammy," "Sometimes," "Come, When the World is Sleeping," &c., &c.

A special dance-band arrangement has been done by Mackey and Lowry, and it is certain that it will figure in the programmes of many celebrated dance-bands for some time to come. Miss Dorothy Ward has chosen this number for early production on her tours.

Directors of dance bands are specially advised to take advantage of the firm's offer, as above. The parts are suitable only for such combinations, but "straight" orchestrations are in hand, and will be issued shortly.

Others, to whom piano copies are useful, are invited to send for a selection of such, including Talbot O'Farrell's great vocal one-step, "Casey's Char-a-Banc."

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The most successful number from André Charlot's revue, "London Calling," is "Parisian Pierrot," cleverly orchestrated, and played by all the leading orchestras. Broadcasted by the Savoy Orpheans and Savoy Havana Bands.

"Down on the Farm" is the latest American fox-trot. In demand everywhere, it is played with enormous success all over the country. Herman Darewski, Jack Hylton, the London Band, London Sonora, &c., &c., all feature this number.

The sensational Parisian success from the Folies-Bergère, "Nights in the Woods," arranged for orchestra by J. S. Zamecnik, is the rage of Europe and America.

"Last Night on the Back Porch," the sensational singing fox-trot, is an instantaneous success everywhere. Always a sure encore winner. The dancers' favourite.

LAREINE & CO., LTD.

"Let's Go to Wembley" (the song one-step which was specially written for and accepted by the British Empire Exhibition authorities) has already become a world-wide hit. One hears it everywhere.

All bands feature it with enormous success, from the famous Savoy Bands down to the smallest combination.

Amongst the many bands that broadcast "Let's Go to Wembley" we would especially mention the 2BD Jazz Orchestra, playing from the Aberdeen station; also Norman Austin's excellent band, playing from La Scala Theatre, Glasgow. Another fine treat to Birmingham listeners-in is the playing of "Let's Go to Wembley" by Lozell's Orchestra.

At the Regent Palace "Lareine's Rhythm Kings" play and sing "Let's Go to Wembley" in such fine style that they are asked again and again for this big hit.

"Let's Go to Wembley" is undoubtedly one of the first favourites in all dance halls, and we venture to prophesy that it will grow in popularity.

RICORDI'S.

This firm have got two very big hits in "Keep on Never Minding," Gladys Ross's "fox-trot-motto-chorus" song, which has just been taken up with enthusiasm by Ricordi's American house (this being a rare compliment to an English dance number), and in "Somewhere," John McCormack's big waltz song.

Band parts of this latter number are being issued this week for dance bands, and Arthur Klein and Marie Burke are taking it with them to South Africa and Australia on Friday.

"Somewhere" is bound to be played and sung "everywhere."

CECIL LENNOX & CO.

This firm have a remarkable selection of catchy dance tunes, which should on no account be missed by dance orchestras wishing to be up to date and to give an ideal repertoire to the dancers during the Easter holidays.

Probably the most fascinating of these are "Just Keep on Dancing," "How's Bonzo?" "Hot Roasted Peanuts," "Why Does a Chicken—?" "Strait-Laced Jane," "I've Got That Happy Feeling," and "Smuggling." And when we state that these have been selected for nightly featuring by the Savoy Havana Band, the Midnight Follies Band, Jack Hylton's Dance Orchestra, John Birmingham's Symphonic Dance Band, the Dix Band (conducted by Jimmy Clark), all the orchestras at Lyons' famous Corner House, the Palais de Danse, Hammersmith, and all the leading hotel, cinema, and café orchestras throughout the country, we think this alone is enough recommendation.

The firm are offering a "Bonzo" dog free of charge to all musical directors joining their orchestral club for salon or larger sets during this week.

DIX, LTD.

Gracie Fields, the talented leading lady in "Mr. Tower of London," is featuring "Sonia" with terrific success. "Lilliput" is in rehearsal, and will be featured immediately in this production.

The charming Joan Hay produced a new act at the Holborn Empire last week, which was a pronounced success. Her outstanding song hit was "Oh! Bimbolo." Norman Carol produced last week at the Shepherd's Bush Empire the new light comedy song "Don't Get Too Fresh With the Ladies," with most gratifying results. Nora Blaney and Gwen Farrer continue to make a big hit with "That Lazy Melody."

"I Love Kids," the screamingly funny comedy chorus song, is rapidly gaining in popularity. Ernie Roma, who is now playing the Gulliver Circuit, says it is the biggest song he has ever had. Jack Lane, the famous Country Yokel comedian, has decided to include this number in his repertoire forthwith.

Ina Hill has made an emphatic success with the new fox-trot ballad "Autumn Leaves." Bond Rowell scored a big hit last week at the Olympia, Shoreditch, with "You Never Know What's Waiting Round the Corner." Percy Frostick and his fine band at the Queen's Hotel, Leeds, delights his listeners with "I'll Tell the World" and "Love Bells."

Mr. Rossi's orchestra is very pleasing to the patrons at Romano's hotel. He is featuring three of Dix's numbers, viz., "Dance Your Shoes Away," "Wayside Rose," and "Love Bells." The splendid dance orchestra at the Waldorf Hotel are featuring "Katinka," "Love Bells," and "Dance Your Shoes Away," each number being encored.

CHAPPELL & CO., LTD.

Rudolf Friml, the well-known operatic composer, with such big successes to his credit as "High Jinks," &c., is the writer of two of the most popular tunes to-day—the one is the little melody intermezzo "Chanson," which is so much used as a theme for the pictures, and incidentally the dance arrangement of same in a fox-trot form under the title of "Chansonette," which was introduced over here by Paul Whiteman and his Band, is one of the dance hits of the season.

But the most popular of all numbers just at the present time is the valse-intermezzo "Dear Love, My Love," which was from the well-known operetta "June Love." This number was first introduced over here about two years ago, and played at that time only as a valse-intermezzo. Since that time it has gradually developed into the greatest dance success of the English ballrooms. It has been specially featured just recently by the Savoy-Havana and Savoy-Orpheans Bands, and also recorded by them.

It is an interesting fact that the greatest waltz successes we have had in this country have not been the so-called "overnight hits," but the sterling numbers which have taken from two to three years to develop. This has been the case with such popular numbers as "Three o'Clock in the Morning," "Missouri" waltz, "Valse Septembre," &c. Another waltz which is gradually moving along the same lines is Victor Herbert's "Kiss in the Dark" waltz. This number has been programmed more than any recent waltz number, and it has been recorded by all record companies, and rolls have been cut by all the piano-roll houses.

DUFF, STEWART & CO.

"She Told Me She Was Expensive To Know" is proving very popular among concert party comedians, both as a comedy number and a song at the piano, while the song cycle "Songs of a Wayside Inn," now that it includes extra numbers for soprano and contralto, and is supplied complete with dialogue, is in demand as a scena as well as for its rollicking baritone solos.

Among the new vocal numbers secured by this house, and shortly to be issued, are "You Gave Your Heart to Me" (music by Jack Courtnay, words by Percy Edgar), "Ship of Dreams" (music by Raymond Loughborough, words by Dorothy Dickinson), and "The Pixie Piper Band," by Ida Rutter (composer of Tetrazzini's song, "Welcome June"), with words by Cameron Forrester.

THEATRICAL GOSSIP.

Author-Actor's New Play—"Bringing Up Father"—Yiddish Art Theatre —Death of Frank Woodville.

Author-Actor's New Play at Brighton.

On Monday, at the Palace Pier Theatre, Brighton, Mr. David Basil Gill will present his new play, entitled "Handsome Jack." Mr. Gill will play the leading part, and associated with him will be Miss Inez Bensusan, Miss Joan Castle, Mr. Frederick Fanton, and Mr. Neil Porter. Mr. Gill will also produce the play, with the assistance of his father, Mr. Basil Gill.

"The Yellow Poppy."

At the Empire Theatre, Preston, on Saturday, Mr. Frank Forbes Robertson will produce "The Yellow Poppy," a romantic play of the Napoleonic era by D. K. Broster and W. Edward Stirling. Mr. Forbes Robertson also includes in his repertory "The Acid Test," a one-act thriller by W. Edward Stirling. "The Yellow Poppy" affords Mr. Forbes Robertson with a fine part in the Duc de Trelan, a French aristocrat, who gives his life rather than suffer dishonour at the hands of the First Consul. The play will be a special feature of Mr. Forbes Robertson's repertory, being presented shortly at Llandudno, Southampton, Cheltenham, Harrogate, Scarboro', Newport, Swansea, etc.

"A Perfect Fit."

To-morrow evening, at the Shaftesbury Theatre, Mr. J. L. Sacks presents "A Perfect Fit," a comedy adapted from the Hungarian by Arthur Wimperis and H. M. Vernon. The cast includes Miss Lydia Bilbrooke, Miss Dorothy Tetley, Miss Isabel Jeans, Miss Rosemary Corry, Mr. Ernest Milton, Mr. Morton Selton, Mr. Ernest Mainwaring, Mr. Tom Reynolds, Mr. Ewart Scott, Mr. Ernest Hendrie, Mr. James Lindsay, Mr. Arthur Cleave, and Mr. George Elton.

"Bringing up Father."

When the famous American farce, in three acts, "Bringing up Father," founded on George McManus's well-known caricature character "Jiggs," is produced at the Royal Artillery Theatre, Woolwich, by Alexander Lofthouse, on Monday, Miss Connie Ediss will appear as Maggie.

The special incidental music for the production has been written by Montague Clayton, the composer of the popular vocal fox-trot of the same title.

Gallery First Nighters.

Mr. Leslie Henson will be the guest of the Gallery First Nighters' Club at the Ladies' Dinner to be held at the Grafton Hotel, Tottenham Court Road, on Saturday. For tickets apply to the hon. sec., 26, Great Windmill-street, W.

Death of Henry Pope.

Many lovers of opera and oratorios will learn with regret of the passing of Mr. Henry Pope, the well-known bass, who died on Tuesday, March 25, of double pneumonia, at the age of 86. The funeral took place at Bristol on Saturday, March 29. For many years Mr. Pope was principal bass with the Carl Rosa and Mapleson Opera companies, and a great favourite in oratorios and grand concerts at the Albert Hall, Crystal Palace, and also the old "Popular" concerts.

Garrick Theatre.

"The Rising Generation" stepped into a newly decorated and exceptionally well-ventilated home last night, when this successful play was transferred from the Shaftesbury. The work at the Garrick Theatre has been going on for some months, and it has just been completed. Structural alterations have made it possible to instal a new ventilating system which will ensure that pure air will be distributed to all parts of the theatre even when it is packed. The lighting, both in front of the house and on the stage, has been entirely reorganised, and there is a new vacuum-cleaning apparatus to clean the carpets and seats daily.

The auditorium has been decorated in biscuit and gold, and the entrance vestibule, which contains a copy of the Gainsborough portrait of David Garrick, has a colour treatment of old ivory and gold with richly decorated wall panels. New seats have been provided in the pit as well as the stalls, all being of tip-up fashion. The coverings, curtains, carpets and draperies harmonise very pleasingly with the new scheme of decoration.

Yiddish Art Theatre.

Mr. M. D. Waxman, under whose direction the members of the Yiddish Art Theatre of America will be seen at the Scala Theatre, tells us that the opening night has now been fixed for Thursday, April 17, to avoid clashing with another production. It took Mr. Waxman nearly six months to persuade Mr. Maurice Schwartz to appear in this country, as he was doing so well in America, while Mr. Waxman himself has had to postpone his spring tour of "The Irish Jew" to undertake management for Mr. Schwartz.

"We have transported the Yiddish Art Theatre in its entirety from the Madison Square Theatre," said Mr. Waxman, "bringing not only the whole company, including the stage carpenter, but a hundred tons of scenery besides. Our London season at the Scala is our longest visit—five weeks; thereafter we do one week or two in Paris, Antwerp, Amsterdam, Vienna, Berlin and Moscow, thence back to America." Mr. Waxman is general manager for the European tour.

Death of Frank Woodville.

Mr. Frank Woodville, who was playing Doc Snifkins in Mr. J. Bannister Howard's "Belle of New York" company at the Hippodrome, Nottingham, last week, appeared at both performances on the Tuesday night. On the Wednesday morning, when the landlady went to his room, she found that he had died in his sleep. His papers have been searched, but no trace of any relatives can be discovered. He was buried at Nottingham on Saturday. All his belongings have been handed to the Superintendent of Police at Nottingham. If anyone knows anything of Mr. Woodville, Mr. Bannister Howard asks that they will kindly communicate with him at once.

Theatrical Ball in May.

The Marchioness of Townshend will act as hostess at the next ball of the Repertory Players. Tickets are 12s. 6d. each to non-members. They can be obtained from the Secretary, Repertory Players, 50, Whitcomb-street, W.C.2, and include buffet supper and dancing from 10 p.m. to 4 a.m.

"London Life."

"Good Luck" is in its last weeks at Drury Lane, and Sir Alfred Butt and Mr. Basil Dean have arranged to produce shortly a new drama, by Arnold Bennett and Edward Knoblock, entitled "London Life."

"The Green Goddess."

On Friday next "The Green Goddess" will be performed at the St. James's Theatre for the 250th time.

"Bunty" Autumn Tour.

Mr. and Mrs. Graham Moffat have arranged for two companies to play in the autumn in a tour including London suburban theatres, when they will play both "Bunty Pulls the Strings" and "A Scrape o' the Pen." They will also have an extended visit to Scotland, including three weeks' repertory at the Glasgow Alhambra. The No. 2 Company will play only "Bunty." It is hoped to run "Susie Knots the Strings" in London some time in 1925.

The Popular "Pimpernel."

Mr. Fred Terry had an enthusiastic welcome on Monday evening at the Brixton Theatre, where he is presenting "The Scarlet Pimpernel." Mr. Fred Terry, in the name part and Miss Violet Farebrother as Lady Blakeney, won high honours. Frank Cariello made a capital villain as Chauvelin, and Mr. Frank Royde and Mr. Edmund Grogan were both good as "The Pimpernel's" friends. All the other parts were well played.

Birmingham Pantomime Closes.

"Robinson Crusoe" finished at Birmingham Alexandra Theatre on Saturday, after a highly successful run. The proprietor and manager (Mr. Leon Salberg), the producer (Mr. Butler), and Messrs. David Cochrane (musical director) and Reg. Cooper, with Miss Smith and the chief members of the staff, all received gifts from the company at the hands of Miss Victoria Carmen. Next year's pantomime is "Cinderella," with Miss Nellie Wigley and Miss Rona Ray as the principal boy and girl. Mr. W. T. Guest, A.M., had a bumper house for his benefit. He is a very popular official, hence the tribute.

"Cartoons" at the Criterion.

"Cartoons," the revue which is fixed for production at the Criterion Theatre on Saturday, April 19, has now been fully cast. In addition to Miss Cicely Debenham, now happily recovered from her indisposition, there is Morris Harvey, Reginald Sharland Greta Fane, Phyllis Harding, Marion Peake, Frank Hector and Ellis Holland.

The book is by Morris Harvey, Harold Simpson, and Tom Webster, and the music by Nat D. Ayer. Dion Titheradge has charge of the production, while Eddie Dolly is preparing the dances and ensembles. The dresses designed for the production are by Dolly Tree, and the dressing has been done partly in London and partly in Paris.

"Polly Preferred" Party.

After the premiere of "Polly Preferred" at the Royalty on Saturday, Mr. Archibald de Bear entertained a large party of friends at Princes' Restaurant, Piccadilly. Nearly two hundred guests were present, among them being :—

Miss Justine Johnstone, Mr. Walter Wanger, Mr. J. B. Fagan, Mr. Dion Titheradge, Mr. James Carew, Mr. Clifford Pember, Miss Eileen Wilson, Mr. David Burns, Mr. Reginald Dane, Mr. Ted Trevor, and almost the entire cast of "Polly Preferred," Miss Dina Harris, Mr. Carl Hyson, Miss Peggy Harris, Miss Madge Stuart, Miss Marjorie Daw, Mr. Jack Behar, Miss Cecile Maule-Cole, Miss Velma Dean, Mr. Clifford Whitley, Mr and Mrs. William Pollock, Mme. Wania, Mr. Percy Athos, Mr. A. Beverley Baxter, Mr. Grenville Robbins, Mr. E. Chattaway, Mr. A. E. Wilson, Miss Patterson, Mr. Eric Barker, Mr. Maurice A. Cowan, Captain R. J. Whitley, and Mr. Emmett Adams.

The Princes' Cabaret were brought up specially, when they had concluded their usual performance, to entertain the guests, and Mr. Ted Trevor, to show how little he had felt the strain of making his first appearance in a leading rôle on the "legitimate" stage, gave two delightful exhibition dances with his partner, Miss Dina Harris.

Three Hundred Club.

In our announcement of the formation of this new producing society a fortnight ago we omitted to say that the address of the Club is 10, King-street, Covent Garden, W.C.2. The performances will be given at the R.A.D.A. theatre in Malet Street.

Fellowship of Players.

The full cast of "Measure for Measure," the next Fellowship of Players production at the Strand Theatre on Sunday evening, will be as follows: W. Earle Grey, Ernest Milton, Cecil Brooking, Duncan Yarrow, Baliol Holloway, Ronald Kerr, Richard Austin, Philip Desborough, Frederick Harker, Cecil Trouncer, Wallace Evennett, J. Leslie Frith, Andrew Leigh (who will also produce), Shayle Gardner, Colin Ashdown, Grizelda Hervey, Mary Barton, Nancy Harker, Marjorie Young, Helena Millais.

Many Happy Returns to—

George Arliss—Thursday, April 10.
Donald Calthrop—Friday, April 11.
G. Carlton Wallace—Saturday, April 12.
R. A. Roberts—Saturday, April 12.
Ellaline Terriss—Sunday, April 13.
Leonard Shepherd—Sunday, April 13.
E. Allan Aynesworth—Monday, April 14.
Mabel Hicks—Monday, April 14.
Muriel Beaumont—Monday, April 14.
H. F. Hardy—Tuesday, April 15.
Mary Brough—Wednesday, April 16.
Bob Anderson—Wednesday, April 16.

Hay Petrie as Shylock.

Comedians always desire to play tragedy, and Mr. D. Hay Petrie, whose rich comedy has for several years been such a feature of the Old Vic. productions, achieved in playing Shylock one of his greatest ambitions. His reading was a very intelligent one, instinct with an emotion that at times seemed beyond his force; for it is evident that he is not physically fitted for the part. The Jew's hatred for the whole Christian race, finding its outlet in the private feud with Antonio, is a rending, racking, torturous thing, needing for its expression an actor who, in voice and stature, can express such virile hate. But, in spite of this disability, Mr. Petrie's performance was an amazing one. All the poignancy of a downtrodden race and a bereft father were brought out by his interpretation, every line being delivered with fine effect. His final exit was one of the most poignant things in the play.

Miss Florence Saunders made a most delightful and impressive Portia. It is one of the best things she has done this season.

Ladies' Guild Matinée.

The Music Hall Ladies' Guild annual matinée was held at the Garrick Theatre on Tuesday afternoon of last week, many wounded soldiers being among the audience. There was a capital programme, including Fred Barnes, Will Fyffe, Annette Lymans, Olga Clarina, Charles Coborn, who introduced the turns, Manuel and Francois, Osborn and Perryer, Gwen Ffrangçon Davies, Malvina, and Our Palace Girls. Nelson Keys in "That's the Tune" scena, Lena King in "The Spirit of Champagne," George Mozart, assisted by Anne and Fred Mozart, Harry Tate in "Selling a Car," Ted Trevor and Dina Harris, Lily Morris and Vera Wootton. Mr. John Weaver conducted the orchestra, and Mr. John Hayman was responsible for the stage direction, which, of course, was excellent.

Miss Lottie Albert, the hon. organiser of the matinée, to whom great credit is due—as also to Mr. Charles Coborn, the hon. organising secretary—made an effective speech, thanking all concerned who had helped her in the good work.

"The Conquering Hero."

It is a heartening thought that there is room in the theatre for such a sincere piece of dramatic writing as "The Conquering Hero," and Sir Alfred Butt and Mr. Basil Dean can be congratulated for so promptly recognising its merits. Mr. Monkhouse's play was fully noticed when it was produced by the Play Actors on March 23, and seeing it again at the Queen's Theatre on Thursday last only confirms our first impression. Its great theme is nobly and effectively dealt with, and Mr. Nicholas Hannen's acting as the sensitive artist, Christopher Rokeby, is one of the most acutely felt performances we have ever seen on the stage.

Mr. Edward Rigby now plays the part of Sir John Romer, and Miss Margaret Carter gives an efficient performance in the somewhat thankless character of Lady Romer. There is also good work by Mr. Austin Trevor and Mr. Frank Atherley, other newcomers. Miss Joyce Kennedy, who played in the original production, is still the best of the others in her finely sympathetic handling of the part of Christopher's fiancée.

"Granny" at Stratford.

Mrs. Kimberley's musical play, "Granny," had a hearty welcome on Monday night at the Royal, Stratford. Miss Clara Santley made an impressive character of the part of Granny, and Mr. Charles Burdon was very convincing as the Rev. Hubert Stephenson, the vicar; while Miss Roma Pendrous as Alice Roberts acted with great restraint as the much-tried mother of Babs, daintily played by Miss Yvonne Cockram. Miss Lucy Morgan was amusing as Bloater, Babs' friend, singing and dancing well. Miss Maureen Kelly and Mr. Frank Gibson were a lively couple, providing much fun.

PREMIERES OF THE WEEK.

"COLLUSION."

At the Ambassadors.

Comedy, in Three Acts, by J. E. Harold Terry (with acknowledgments to Vernon Woodhouse). Presented by Mr. Thos. C. Dagnall at the Ambassadors Theatre, on Tuesday, April 1.

Heatly ..... Mary Forrester
Wing-Commander Ridgewell, D.S.O., D.F.C. ..... Hugh Wakefield
Major Wibley, M.C. ..... S. J. Warmington
Owen Ffolliott ..... Brian Gilmour
Diana Ridgewell ..... Iris Hoey
Mr. Archer ..... Allan Aynesworth

In "Collusion" there is to be seen the best single "turn" we have had in the legitimate theatre since Mr. Seymour Hicks had the stage to himself for a memorable quarter of an hour in "Sleeping Partners." It is a superb piece of miming in the second act by Mr. Hugh Wakefield as "Bill"—Wing-Commander—Ridgewell. He is the rather mild husband who has agreed to give his flighty and stupid young wife "Di" grounds for divorce, and has promised not to obey the judge's order to return within fourteen days. Of course, he is still in love with her, and on the eve of the expiration of the time he drowns his sorrows in the rather fine old brandy at the club, returning to the flat just before the stroke of midnight. "Di" is at a dance with the caddish young man called Owen, whose photographs adorn the room, and at the expense of whose name the author makes a number of puns in the first act, so Bill has the place to himself. After fortifying himself with the remainder of the whiskey, he locks up the door of the guest-room, puts out the fire, and retires to his wife's bedroom. All this is first-rate fun, for Mr. Hugh Wakefield makes the most of the opportunities of the scene, and we can foresee that plays will continue to be written for the sole purpose of giving him a part as a slightly inebriated gentleman. Every expression and gesture is perfect in its suggestion, and none of the business is overdone. It is a most faithfully observed piece of acting.

All this bids fair, however, to upset the divorce proceedings, for "Di," returning at the early hour of three o'clock with Owen, finds her husband clothed in her nightdress and other flimsy garments, and as there is nowhere else to sleep, she is forced to retire to the same bedroom. In the third act, which is inevitably a rather dull affair, the joint solicitor tries to rearrange things, having regard to the maid's decision to leave and inform the King's Proctor. But, naturally enough, further proceedings are rendered unnecessary by "Di's" decision to return to Mesopotamia with her lord and master.

If the play succeeds, as seems likely, it will be due largely to Mr. Hugh Wakefield and the other members of the company. The idea is a good one, but the author has not made as much out of it as he might have done, and there is no reason why some of the characters should not have had a remote resemblance to human beings. But it is witty, and some of the scenes are genuinely funny, which is something to be thankful for nowadays.

Mr. Wakefield played most amusingly throughout the play, and Miss Iris Hoey (whose return to London is very welcome) gave a piquant performance as Di. The part called for little in the way of acting, but Miss Hoey, by force of her personality, almost made the character human at times. Her laughter was delicious, and the sudden change to a state bordering on hysteria was cleverly managed. There was excellent support from that fine actor, Mr. Allan Aynesworth, who played the solicitor "friend," and at whose dictation the "usual" letters were written. This was a diverting scene, well written and delightfully played by all the three principals. Mr. Brian Gilmour, who looked, quite rightly, like a tailor's dummy, was the last word in cads as Owen Ffolliott; Mr. S. J. Warmington was excellent as Bill's friend, Major Wibley; and Miss Mary Forrester did well as the indignant maidservant, Heatly.

"POLLY PREFERRED."

At the Royalty.

Farcical Comedy, in Three Acts, by Guy Bolton. Presented by Archibald de Bear at the Royalty Theatre on April 5.

Jimmie ..... Eileen Wilson
Waiter ..... Owen Flower
Polly Brown ..... Justine Johnstone
Joe Rutherford ..... James Carew
Bob Cooley ..... Ted Trevor
Conrad Clark ..... E. Stwind
Ann Gest ..... Hannah Kellogg
Burton ..... J. Jarman
Ethel Dean ..... Geraldine Triesalt
Mary Street ..... Alma Tremayne
A Passer-By ..... Elizabeth Ponsonby
Owen Kennedy ..... Eddie Morris
Pierre Jones ..... Ernest Leeman
Sophie ..... Frances Doble
Harold Nathan ..... Nathan Natoff
Morris ..... David Burns
Crawford Boswell ..... Reginald Dane
Baker ..... Eddie Gilday
Farelly ..... Herbert Ballard
Kito ..... Ken Yamaguchi

A new idea for a farce is certainly refreshing, and Mr. Archibald de Bear would appear to have found a "winner" in "Polly Preferred," produced with every sign of success on Saturday last. The first act is especially good fun. It consists of three well-written scenes, all of which were most amusing little gems of farcical comedy. The dialogue was delightfully funny, and there were sprinklings of that choice American slang which always goes down well with an English audience. If the rest of the play did not live up to the opening, it was bright enough to keep us pleasantly amused, and interested in the developments of the "Polly" Company, Ltd.

Polly Pierpoint is the sole asset of a newly-formed film-producing company. She was a chorus girl, who had just been "fired" when she met Bob Cooley in a restaurant. Bob, who was tired of selling ladies' underwear, conceived the happy notion of exploiting her as a film star. She had "charm, magnetism and personality," and he had the "pep" that characterises the real American salesman. The fact that he had no money did not deter him, and as for Polly—well, her face was her fortune. And so it proved. In a borrowed "creation" she bowls over a group of financial gentlemen in the "fashion row" of the hotel in which they start operations. A contract is drawn up in which Polly, in consideration of an enormous salary, binds herself to all sorts of fantastic conditions, one of which was that she was not to marry for five years. From the way she looked at Bob in the first scene we knew that this condition was bound to be contravened before the end of the play. As a matter of fact, she does get out of it rather ingeniously, if not altogether convincingly. It is difficult to realise that if a famous film star is found supping with the managing director of her company in the moonlight she is hounded out of Hollywood, but such is apparently the case, and so Polly's plan succeeded. Through compromising her innocent self by a visit to Mr. Joe Rutherford, after having carefully arranged that Mrs. Rutherford should know about it, she agrees to hush up the matter on the condition that the old contract is destroyed and that a new company is formed, this time with her prospective husband, Bob Cooley, as managing director.

The story becomes a trifle involved, but the scene in Rutherford's bungalow when Polly tries to play the adventuress in real life is quite good comedy, and incidentally it had the merit of giving Miss Justine Johnstone an opportunity to act. She accepted it gratefully and gave a very good performance. For the rest, she is bewitchingly pretty. Mr. Ted Trevor, the professional dancer, never betrayed the fact that he was making his first appearance as an actor. The part of Bob Cooley suits him well, and only occasionally (he was a trifle slow in picking up cues, for instance) did he appear to be amateurish. The whole cast play up well, although the play would gain if it were taken at a still greater pace. Mr. James Carew gives a firmly-handled idea of the susceptible business magnate, and the other directors of the company were nicely differentiated by Mr. Eddie Morris, Mr. Nathan Natoff, and Mr. Ernest Leeman. An excellent study of a temperental producer comes from Mr. Reginald Dane, and an amusing and delightful piece of characterisation from Mr. David Burns as a film-struck clerk. Of the others in the long cast, Miss Eileen Wilson was a joy as an outspoken American chorus girl.

The play was well produced by Mr. Dion Titheradge.

"SUSIE KNOTS THE STRINGS."

By Graham Moffat. Presented at the Garrick Theatre, on Wednesday afternoon, April 2.

Susie, it will be remembered, is Miss Simpson, the dour spinster in "Bunty Pulls the Strings," and in Mr. Graham Moffat's new comedy, given on Wednesday afternoon last for a single performance, we are given a glimpse of her at a slightly younger age. Needless to say she is after a husband. Her principal quarry is the "Meenister," for whom she acts as housekeeper, but the village cobbler is also kept in tow in case the former does not come up to the scratch. She loses both, much to her chagrin, for, thanks to Bunty (who has begun to pull strings at a very tender age), the shoemaker is caught by another young woman. As to the minister, he is faithful to his first love, Nannie (whose elopement we are shown in the first act, which forms a sort of prologue to the play), until he finally falls a victim to Nannie's daughter, eighteen years later.

This is the main story, which obtrudes itself so little in the artless and often very humorous collection of scenes that form the play that it might easily be forgotten. The construction is exceedingly casual, and characters and scenes are introduced in a haphazard way; but it is all good fun, and those who want plenty of sentiment well leavened with the amusing characterisation familiar in Mr. Moffat's plays, will find in "Susue Knots the Strings," a worthy successor to "Bunty."

It was well acted by Mr. Moffat's company, who always get so much rich comedy out of his plays. Mrs. Graham Moffat again played Susie—Miss Simpson—and Mr. Moffat was seen in the part of a pedlar who pulls a good many strings in the play, and finally gets himself landed with Bunty's nurse. Miss Winifred Moffat was charming as Nannie in the first act, and later as the daughter. A most amusing piece of acting was given by Mr. Jimmie Lennie as the cobbler, whose conducting of the choir practice was the great hit of the afternoon. Mr. David Clyde played the Minister competently, and there were good performances from, among others, Mr. W. S. Stevenson, Mr. George W. Simes, and Miss Jean Clyde.

STOCK EXCHANGE ACTORS.

Louis N. Parker's "The Right Hand of the Prince."

Authors of plays with many characters need despair no longer. The very reason that makes their work unacceptable in the West End will raise its value in the eyes of amateur companies. Why, Louis N. Parker's "The Right Hand of the Prince," which is more of a pageant than a play, has no terrors for the Stock Exchange Dramatic and Operatic Society, though it contains over thirty parts, besides "Men-at-arms, Servants, Gondoliers, Minstrels, 'Lords of the Night,' Banner-Bearers, Masks, Lords and Ladies, Boys, Men and Women," not to mention five different scenes. Moreover, the production at the King's, Hammersmith, is nothing if not lavishly mounted.

Only a Fellow of the Royal Historical Society could have supplied such a plot. Without this credential, an author might well hesitate before telling a story that almost makes the plot of "Romeo and Juliet" seem tame by comparison. Mr. Parker takes for his Romeo the son of "she-wolf" in a sea-girt forest, and for his Juliet the daughter of a Venetian Magnifico. She is captured by the pirates of Zara and held captive until the Prince sets her free. On her return to Venice her father holds an "old accustom'd feast," but while he cries "Give room, and foot it, girls," the Prince of Zara enters amid a group of mashers and meets his Juliet. Shakespeare dallied awhile when he had reached this stage of the story, but not so Mr. Parker. While the lovers are still making known their love, in rushes Friar Lawrence to arrange the details of their marriage.

As the recent production of "The Right Hand of the Prince," by the Erdington Players, at Birmingham, was reviewed in "The Era," nothing more need be said of the play than that it ends happily and supplies the histrionic talent of the Stock Exchange with many opportunities. One of the most satisfactory performances was that of a fisherman's daughter, played with a touch of passion by Norah David. As the Prince, Robert H. Shelton had many natural advantages, and his acting was commendably restrained. If Alba Quekett was not so successful, it was because she had the most difficult part in the play, since Mr. Parker's attempt to vary Shakespeare's story by substituting Beatrice for Juliet is sadly unsuccessful. The general level of the acting was so good that the producer, T. Ireby Cape, must be rendered due praise. All the same, credit must also be given to Ethyl Jolley as the "she-wolf," Hubert Hewison as the fisherman, and Vivian Hart as a gondolier among others.

"THE LORD OF DEATH."

Catholic Play Society Production.

Passion Sunday was appropriately selected for the production at the New Theatre of "The Lord of Death," a Mystery Play, which deals with the great tragedy of the Crucifixion. The piece was presented by the Catholic Play Society, which is obviously an association within the fold of the Established Church, since its director is the Rev. H. Kingsford, secretary of the Actors' Church Union.

Translated by Louis N. Parker, from the original of "Marguerite de la Fuije," the play has for its central figure the Roman Centurion who uttered the immortal words "Lord, I am not worthy that Thou shouldst enter under my roof," &c. It is beautified by simple yet effective dialogue, but the action is impaired by the fact that so much of it is descriptive. We see the Centurion's servant brought on to the stage *in extremis*, but even while the Jewish weeping women have gone to fetch the linen and spices for the entombment, the sick man rises from his couch completely restored to health. A highly picturesque scene is that in which a couple of Hebrew merchants, turned out of the Temple by Christ, come to enlist the Centurion's aid to compass the downfall of the Saviour, only to be driven from the house by the Centurion, who has experienced such a convincing manifestation of the Saviour's power. The Centurion's three children return with a glowing account of Christ's triumphal progress through the streets of Jerusalem, listened to with rapture by their elder sister Veronica. Then comes the visit of Pilate's wife with a vivid description of the Galilean's arrest and trial. As the procession to Calvary approaches it is Veronica who rushes out to wipe the face of the Saviour, and brings back with her the historical cloth with the Divine Countenance imprinted upon it.

No names of the actors were given, but we understand that the little son of Miss Sybil Thorndike played the boy, and both she and her husband, Mr. Lewis Casson, who occupied a box, must have been satisfied with the way—too rapidly, perhaps—in which he delivered his long descriptive speech. His little sisters were also charmingly spoken. The actor who played the Centurion made a striking appearance, and delivered his lines with elocutionary grace. Veronica was enacted sweetly and sympathetically, Pilate's wife was invested with dramatic emphasis, and the Centurion's servant made the best of few opportunities.

THE REALM OF MUSIC.

QUEEN'S HALL SYMPHONY.

The quasi-novelty at the Queen's Hall Symphony concert was J. B. McEwen's "Solway" Symphony, which was played as a compliment to the Principal-elect of the Royal Academy of Music. Better knowledge confirms the early impression that the first, "Spring Tide," movement is the strongest, with the vigorous third, the "South-West Wind," only a little behind it, and that the "Moonlight," beginning well, runs an unequal course. But the best parts of the work are very fine indeed. The performance under Sir Henry Wood was beautifully coloured and shaded. Mr. Mitza Nikisch, in Brahms' D minor Piano Concerto, threw himself into the solo part with a rare uplifting spirit, and played with wonderful technical finish. Between the Concerto and Strauss' "Don Juan" came Mozart's "Haffner" Serenade; so that it was an afternoon of sharp contrasts. The Mozart was a delight, with Mr. Maurice Sons' exquisite playing of the solo violin part to add the final touch.

PORT OF LONDON SOCIETY.

It was a pleasure to hear playing so full of spirit and of genuine musical impulse as was heard from the Port of London Authority Orchestral Society at Bishopsgate Institute on Thursday, under their conductor, Mr. Frank Aycliffe. These amateurs are thoroughly seasoned by this time, for this was their eighth concert; and there is that in their way of tackling their work which shows that they know they are getting better and better, both as individual players and as a "body"—as they are—year by year. With Balfe and Beethoven to begin its two parts and Mascagni and Halvorsen to end them, and in between Gounod, Offenbach, and Tchaikovsky, the programme not only offered abundant variety of matter, but was no mean test of musical taste and understanding. The melodies of the "Bohemian Girl" overture were rightly tinged with warm romance, and one was glad to note, besides the graceful movement of the "Barcarolle" from "Hoffman" and the "Chant Sans Paroles," a refreshing absence of sentimentality in the treatment of these familiar things. The selection from "Cavalleria Rusticana" gave an opportunity in the violin solo to the orchestra's capable leader, Mr. W. Aitkin. During the evening Miss Marjorie Hayward, the violinist, played in admirable style, and Miss Cécile Whitefield, a brilliant soprano, and Mr. Ashmoor Burch, a good baritone, sang operatic airs and songs.

MISS DORA STEVENS.

The programme of Miss Dora Stevens' recital at Wigmore Hall was well chosen and tastefully carried out. One of those rare singers who know better than to step outside the limits imposed by the character and quality of her voice, she does not ask more of her light, but charming, soprano than its range of expressive capacity can give. But in touching in what may be called emotional half-tones she is uncommonly skilful. Delicate, fragrant things of Debussy and Fauré were perfectly done. Rhené-Baton's "Berceuse" charmed by its air of smiling tenderness, and, in the modern English group, Martin Shaw's "At Columbine's Grave" had a subtle suggestion of the griefs and joys of creatures in a world of phantasy. The performances by a string quartet composed of Messrs. Jean Pougnet, Hugo Rignold, Henry Berly, and Douglas Cameron, who played "Six Irish Tunes," arranged by William Alwyn, with an eye for the preservation of character, and J. B. McEwen's picturesque "Three Bagatelles" in admirably finished style, and Mr. Harold Craxton's accompaniments at the piano added much to the artistic value of the recital.

THE AMATEUR ORCHESTRA.

The Amateur Orchestra, who are nothing if not courageous, tackled a programme at their concert in Central Hall that would have presented a serious proposition to a professional body. Brahms' Symphony in D, the Elgar transcriptions of Bach's Fugue in C minor, Saint-Saëns' G minor Concerto, formidable giants all of them, were together in the first half, and thereafter came lesser but still searching tests in Humperdinck's "Hansel and Gretel" music, and Bizet's "La Patrie" overture. With the Orchestra's conductor, Mr. Wynn Reeves, in command, every one of the performances had its good points. In the third movement of the symphony, for instance, the playing was both accurate and expressive. The quick movements wanted a little more freedom and confidence, perhaps, but better to err on the side of careful painstaking than on the other! It was to be noted, by the way, that the strings' tone is clearer and fuller-bodied than at the last concert. The Humperdinck brought some delicate and finished effects, and the accompaniments in the concerto were very neatly played. The pianist was Miss Betty Humby, who gave a delightful performance. Mr. Robert Parker, the other soloist of the occasion, sang—most dramatically—an aria from "Boris Godounov" and other songs.

ROYAL COLLEGE OF MUSIC.

The orchestral concert at the Royal College of Music on Tuesday opened with a performance of the Funeral March from the incidental music to "Becket," written by the late Sir Charles Stanford. It was a tribute, and a peculiarly fitting one, to the memory of the distinguished musician, who was for long so closely connected with the College. The concert which followed was one of those, frequently given, at which student conductors try their hands. This occasion was particularly interesting, taken in connection with the first appearance, at a couple of days' distance, of the new all-women orchestra, from the fact that two ladies in turn faced the orchestra. Though there never has been a great woman conductor, that is no reason why there never should be one. The College is at least doing its part towards finding the future female Wood or Beecham by opening this branch of musical education to her sex as well as to the other. Doris M. Allen, who conducted Weber's "Oberon" overture, made a good beginning, and will do better when she gains confidence in herself. The value of even a limited experience was demonstrated by Guy Warrack, Gideon Fagan, and others who took part in the concert under Mr. Boult's wise direction.

ROYAL ACADEMY OF MUSIC.

In memoriam Sir Frederick Bridge, Sir Walter Parratt, and Sir Charles Stanford, Chopin's Funeral March was played at the opening of the Royal Academy of Music students' concert at Queen's Hall. The audience remained standing throughout the deeply impressive performance conducted by Sir Henry Wood. The programme that followed was very long and very varied. It brought the first performance of a "Song of Praise" for chorus, semi-chorus, and orchestra, by Benjamin J. Dale, an effectively-written work with an opening section—"The Lord is My Light"—as invigorating and heartening as a burst of sunshine on a grey day. The orchestra was heard at the outset in Bach's Brandenburg Concerto in G, in which the playing delighted by its precision and spirit, and later in a new "Peter Pan" suite, showing a distinct bent for characterisation and a sense of colour values, written by a student, William Alwyn. Among the promising soloists who appeared was Mr. Roy Henderson, a baritone with a voice of ringing timbre, which he used in finished style in Handel's "The Trumpet Shall Sound." The trumpet obbligato was played with good effect by Mr. Eric Pritchard.

MISS HANNA GRANFELT.

Miss Hanna Granfelt, a Finnish dramatic soprano, who gave a recital in Wigmore Hall, comes with a big Continental reputation as an operatic singer. She certainly has a fine voice, almost too powerful and brilliant on the highest tones for a small hall. Its best effect was when she sang at half-voice, and then the quality was very beautiful indeed. But one's pleasure in listening to it was lessened considerably by the attack from under the note and the persistent portamentos, both upward and downward. This is a style completely out of date, and it is surprising to meet it in a singer with a modern repertoire. It did not suit Alabieff's long, elaborate, sophisticated show-piece, "The Nightingale." Much more agreeable was Miss Granfelt's singing of a group of songs by her compatriots, which included Sibelius' "Black-petalled Roses" and Melartin's charming "Mlle. Rococo." Mr. O'Connor Morris accompanied.

VIOLONCELLO AND PIANO.

One of the week's notable recitals was given by Miss Beatrice Harrison, with the assistance of Mr. Evelyn Howard-Jones, at Æolian Hall. Miss Harrison carried out her intention to suspend the free-list. It might have been expected that the promise of a performance of John Ireland's new violoncello and piano sonata by these artists would have drawn a respectably-sized audience, but the hall was lamentably empty. The work, which had its first and only previous hearing at a Federation of Music Clubs' concert some time ago, is short and concise, strongly rhythmic, and very vigorous and passionate in character. Both players entered fully into the moods of the music, and the performance was enthusiastically applauded. Apart from the sonata, the programme consisted of two groups of 'cello pieces and a Handel sonata.

SIGNOR LORIA'S PUPILS.

Most of the famous composers of opera, from Mozart to Puccini, were represented in the programme of Signor Gaetano Loria's pupils' concert at Wigmore Hall. The field was wide enough in all conscience, even without Wagner, in whom, as training ground, the Signore, apparently, does not believe; so that the difficulty of fitting each performer with an aria suited to his or her present capacity could be overcome well enough. In some cases the capacity was more than equal to every demand. Miss Mary Midgley, for instance, is no mere novice. She produces her rich tones without a trace of that objectionable "hooting" so unfortunately prevalent among contraltos, and there was a dramatic intensity in her singing that would have done no discredit to a professional stage. A light soprano, Miss Dorothy Chapman, sang the "Bell Song" from "Lakme" very cleverly indeed, and Miss Elsa Hey was able to prove herself another promising recruit to our national opera by her expressive singing of a solo from Puccini's "Suor Angelica."

FLORENCE ETLINGER SCHOOL.

A programme which, from "acrobatic one-steps," went to the quartette from "Rigoletto," and from "Hellenic Euplastics" to a scene from "My Lady's Dress," and then to "rag-time" and "blues" songs and choruses was more varied than a variety show. There seems to be no branch of musical or dramatic work left untouched by the Etlinger School. The performances reached a high level on the whole. The Greek poses and movements were exceedingly graceful, and really conveyed meaning, which is more than can be said of many exhibitions of the kind. Mention should be made of the excellent acting in "Suppressed Desires." Each of the cast of three showed a well-developed sense of comedy. And it would be pretty safe to prophesy that some of the clever young people who danced in the miscellaneous items which brought down the curtain at the end to enthusiastic applause will make their mark before long in the musical comedy world.

LONDON VIOLONCELLO SCHOOL.

A small army of students from the London Violoncello School, directed by Mr. Herbert Walenn, and pupils studying under him at the Royal Academy of Music, joined in giving a recital at Wigmore Hall. It was an experience worth having to hear seventy or eighty violoncellos playing together in the Prelude, and Two Minuets from Bach's Suite in G major. The sound resembled nothing so much, one imagined, as the booming hum of some amiable giant. Afterwards the eighty split up into divisions. Six of them played a new Sextet by T. F. Dunhill, composed for the occasion, and, most effectively laid out for the instruments. And ten gave a performance of the Sixth Brandenburg Concerto. In both the ensemble was admirable, and the tone all that could be desired. But it was in the solo work that the results of the training could be most clearly seen, and these, as exemplified in the fluent and finished playing of Miss Yvonne Morris, Miss Brenda Hales, and Mr. Douglas Cameron, were excellent indeed.

COVENT GARDEN OPERA SEASON.

On Monday, May 5, the Grand Opera Syndicate opens a season at Covent Garden with "Rheingold." "Walküre" follows on Tuesday, "Siegfried" on Wednesday, and "Götterdämmerung" on Friday; and the week finishes with "Salome" on Saturday. The "Ring" and Strauss operas will be directed by Herr Bruno Walter and Herr Carl Oscar Alwin. Many names well known to London opera-goers will be recognised in the list of singers.

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C. T. LONG, Hon. Sec., Dover Entertainments Committee.

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The Town Council of the Borough of Harrogate is prepared to receive applications for pitches for entertainments on the Stray, Harrogate, for the coming season.

Applications stating full particulars of performance and rent offered must be forwarded to me on or before the 25th instant.

J. TURNER TAYLOR, Town Clerk.

1st April, 1924.

MUSICAL DIRECTORS.

Licensing Imperative.

TO THE EDITOR OF "THE ERA."

Sir,—"Responsible? *You* as our orchestral organist are responsible to *me* as your musical director," said a musical director to me not long since. "And in *your* turn, as my musical director, to whom are *you* responsible?" I asked naturally. At which the rest of the band raised their eyes to heaven, some murmured a prayer, while others muttered a d——n before fainting right away. Said the M.D.: "I am not responsible to anybody." Practically, I find on inquiry this is so. It *was* thus thirty years ago in my own experience; it *is* thus in the present; and if it is not to be so in the future—and who can defend unlimited power without responsibility? — there is naught but licensing to stop it.

Unlimited Powers.

Mark you, the music licence for a *building* confers in effect, and in the experience of every orchestral musician, absolutely unlimited powers for good, but often for ill, on a *person*, the musical director, of whom *officially* no licensing authority has any knowledge. Not less than, possibly many more than, ten thousand people of both sexes, calling themselves or acting as or advertised and recognised as musical directors, responsible for one reason or another to nobody; licensed by nobody; generally examined, if at all, by nobody of weight.

Where, I ask, have these thousands of irresponsible, ill-trained, pseudo-musical directors: *all unlicensed*, hailed from? Whence came they? Seeing their immense powers for mischief and the huge amount of confidence—how often undeserved!—reposed in them, *they* should undoubtedly be licensed. As things are, legions of (a) efficient, (b) highly competent, or (c) reasonably good orchestral musicians have been, are being, and will continue to be, dismissed, perhaps ruined, merely at the nod of some careless, overpaid, ignorant, unlicensed jackanapes. Auditions have long ceased to be a farce; they became a tragedy, and are now a scandal. Without let or hindrance, the "m.d." in charge of some good (or bad) trumpery trio to-day is actually put in charge of almost a complete orchestra to-morrow, though totally untrained in orchestration and conducting, manners, etiquette, &c., and other qualities necessary for a musical director.

It would be magnificent if we could lay hands, for licensing purposes, on thousands of (a) perfect citizens, who are (b) perfect players, who are (c) perfect conductors, and (d) with a perfect musical knowledge, and (e) perfect experience. Such an ideal may be magnificent, but it is not war. As a bare fact, many players, who are conductors, with some musical knowledge, would scarcely get a mark for *citizenship* on their licensing certificate, chiefly through lack, often complete lack, of business training.

No Business Training.

From a business point of view, musicians are notoriously one of the most difficult body of citizens to work with in the world. Ask the heads at the Board of Trade, for example, who tried to secure registration for all music teachers, to give their experience; about half the musicians demanding a separate registration for music teachers (as opposed to other teaching professions, where *all* are registered) on the score that teaching music is a special art for selected pupils. To which the Government reply is, that competent, experienced teachers should be prepared to take pupils, like other professions, as they come.

Now: the health of his passengers and crew is a serious consideration for the captain of a big liner; ask any experienced bandsman off a good boat. No bandsman would knowingly or willingly travel on a boat with a bad record as to its sanitary conditions, especially as a passenger. Yet many band rooms, and especially band room lavatories, are on shore not only unpleasant, they are sometimes disgusting. Shall the captain be dismissed, and the musical director, often with a salary double or three times that of the mariner, escape all responsibility? Here, for a start, is an elementary *business* consideration for licensees.

It is contended here that Saint Cecilia should walk hand in hand with the Goddess Hygeia; *scientia artem adjuvat*. That is, science (of sanitation) aideth art, as thus: If, thanks to forethought and inspection—on most liners the captain's inspection is compulsory—bands on shore encounter excellent lavatory and band room arrangements, coupled with spotlessly clean sanitary arrangements, the musical director will secure and keep a much better class of musician than indifferent, careless competitors.

Qualifications.

Without having removed a single man or woman from his or her position, let us assume licensing of all musical directors to be an accomplished fact by Jan. 1, 1925. Upon what or which qualification or qualifications will each licence have been granted? What a vast, bewildering field for thought is opened out by just glancing at this suggested list!—

(a) Citizenship.
(b) Playing (any instrument).
(c) Conducting.
(d) Musical knowledge (e.g., harmony, orchestration, &c., &c.).
(e) Experience.

Now, in time, licensing certificates might be first class, second class, as low as eighth class, or lower—first class being the highest. But let each qualification (a, b, c, d, e) be in grades. Probably we all know, for example, the musical director who, with a good business training, is suited to his special work somewhere, yet cannot play. As to "a,"—citizenship—we might grade him right away as first class; as to "c," good (i.e., say, third class); as to "e," very good. Surely under *one* head or the other, licensing could be quickly carried through; a sense of grave responsibility brought home to all musical directors.

Yours, &c.,
PERCY ATKINS,
Associate Royal College of Organists.
80, Portland Road, Holland Park, W.

MISS CARA VERSON.

Miss Cara Verson, an American pianist, gave a first recital at Wigmore Hall. A pupil of Sgambati, she has a sound, well-controlled technique that serves her well in many kinds of music. Her programme was entirely made up of short works, modern except for a group of Brahms and Chopin. She played Ravel's "Sonatine" with elegant neatness of style, and, in fact, all that she set herself to do was accomplished with taste and discretion. But a little more adventurous spirit was wanting to lend her interpretations individuality and interest.

"I HEARD YOU SING."

Dudley Beresford and Noel Johnson's song, "I Heard You Sing," is being featured at the Stoll Picture Theatre, Kingsway, this week, with Jack Courtnay at the organ. The publishers are Ascherberg, Hopwood and Crew, Ltd., 16, Mortimer-street, W.1.

Yet another member of the Harrison family is to appear as a recital-giver. This is Miss Monica Harrison, the youngest of Col. Harrison's four daughters. But whereas her sisters are devoted to violin and violoncello playing, Miss Monica elects to be known as the singer among them. This afternoon, at Æolian Hall, she will sing classical, French, and modern English songs. With her will appear Miss Margaret Harrison, who will play Mozart's Sonata in A major, the Bach Chaconne, and small pieces.

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FROCKS AND FANCIES.

Feather Trains—Importance of Mannequins—Popularity of Puce—Tartan Lingerie?—Buy Furs Now—Scarlet Gloves.

"Birds of a feather——" as far as I can made out, we shall all be birds of a feather—the ostrich feather—this year. Whether we shall flock together, as they do in the old saw, or not, well, who can tell? I can even imagine some rather wilder than others metaphorically scratching out the eyes of their dearest enemy if her feather boa happens to be longer and more feathery than their own. Really, though, who *would* have thought of the old-fashioned feather boa coming to life again, and, funnier still, looking not only quite all right, but positively attractive, in lovely colours. How our mothers would have "reminiscenced" over it. "In the year 18— I had a white one," etc., etc.

Fine Feathers.

It was at Reville's dress show that I was almost aghast at the enormous number of feather-trimmed frocks and cloaks I saw, and such fine long fronds! Some had hems of feathers, others panels of feathers, and others again feather trails sweeping the ground. Even a bride went to the altar last week clad in a feather-trimmed bridal gown! I can hear masculine comments in the ballrooms about "the beastly trains women *will* wear!" And now they have taken to those flimsy feather things for men to step on. Well, words will fail them! Feminine comments, uttered and unuttered, in the dressing-rooms, will not be nearly as delicate as the trimmings, for feathers are fragile—fortunately for the ostrich feather farmer, but unfortunately for the person who pays the bills! Men, at any rate, will no longer be able to complain about woman's lack of femininity in clothes—that is, if Mr. Reville has anything to say in the matter.

Court Gowns.

The Court gowns sparkled and glittered with myriads of crystals and splashes of diamenté, and one beautiful gown for the older woman was of deep orange and pale lemon velvet—most attractive! Court trains are rather narrow, and most of them are square and attached to the frock rather low down—almost at the waist. Quite a contrast to the high-necked gowns of last year are these, which open in a deep V, to show the back.

Mannequins and Onlookers.

Mannequins have assumed quite an added importance now. Some are recruited from society and some from the stage, and now the tables are being turned, and producers are going to dress parades to get recruits for the stage from the showroom—although the last shining example to get into the full gleam of the limelight had, it appears, had some considerable stage experience before turning mannequin. Certainly mannequins grow lovelier and lovelier, and a huge crowd entered into the doors, with the tubs of pink azaleas at each side, into the warm white lilac and red tulip-decorated showrooms, to see them, as well as the frocks they wore. Mrs. Kellogg was there—much interested in the Court gowns. Lady Cayzer and Lady Cowdr—a patroness of music—were among those I noticed in the throng.

Contrasts.

We certainly have had a week of music to soothe us after the strenuous work of selecting frocks—and what a contrast in clothes there was at the British Women's Symphony Orchestra concert at the Queen's Hall! Lady Maude Warrender in a huge white shawl wrapped round her; Miss Beatrice Harrison in one of the quaint old-world frocks she affects—so wide of skirt as to be almost hooped, and in that new puce colour which, they say, is going to be enormously fashionable. The huge bunch of padded fruits at her waist were perfect in colour, and she had little ribbon-tied short puffed net sleeves, and a blue ribbon tying up her bonny brown hair. Miss Louise Dale had chosen a very tightly swathed frock for her appearance, and, standing apart and as much a master of herself as of her bâton, was Dr. Ethel Smythe, in tweed suit and brogues, conducting with a swing and a swipe almost as if she were just about to play a good mashie shot.

The Dancers' Dance.

Dancers seem to be terrifically keen on their profession, for it doesn't seem to matter if a professional dancer has been dancing for "work" nearly the whole of the evening, after her show is over she will go on to some club or cabaret and dance for "fun" until the wee sma' hours. At the Midnight Follies the other night I found June in a frock of her favourite pink dancing merrily away, and Phyllis Titmuss also appeared to be taking a "busman's holiday," for she was there, too. Everyone in the place was talking about Elsa Macfarlane's glorious mass of red gold hair, and we saw the full beauty of it, for she let it down at the end of her turn. "Wouldn't it be a sin to shingle that hair?" said one man. As a matter of fact, I really do think that some girls are beginning to fight shy of the scissors. Why this sudden outburst of all-concealing head-dresses in the evening if not to hide heads that are recovering from the shingle? It may be that masculine pressure is being brought to bear a bit, also, for most men—apart from the hairdressers, I suppose—do not like either the bob or the shingle.

The Plaid Spreads.

I hear stories of the spread of the plaid. Of course we hear the same old tale each spring—how tartans and checks are going to be fashionable, and then—nothing happens. This year, I am assured that checks and plaids really are being worn and that France has put off from her looms many hundreds of yards of tartan silks—and not only is "this sign of the Scot" being made in silk but in chiffon and georgette and such frothy filminesses. My one hope is that it will not spread to our undergarments. How terrible to have to wear tartan ribbons in our lingerie!

Garters, Too!

To return to feathers for a moment. Have you seen the gaily-hued garters which are decorated with a pouffe of ostrich feathers and the "feathered" Easter eggs which even now have made their appearance in the shops, and which are supposed to hold the garters? They are really quite pretty, but I hardly dare think how long such a decoration will last whole rubbed against our tight sheath skirts.

Furs.

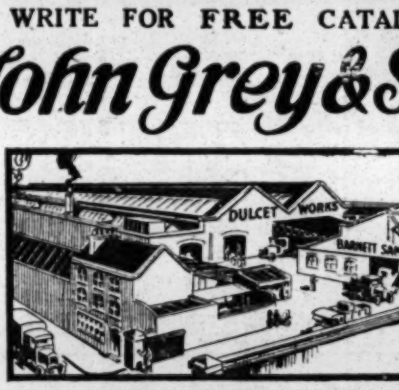
If you are wise—and have the money—buy your furs for the winter during the next few months. I am told on very good authority that the price is bound to jump up again before the next winter's stock comes in. If you haven't a little "choker" get one, for this will see you through the chilly days of spring and early summer, and you will be quite up to date. Mink and both the martens—baum and stone—are likely to rise in price, and among the cheaper sorts of fur there is a very soft, silky-haired American opossum—not the woolly sort the Australians send us, although that, too, is being sold quite extensively. Raccoon has almost disappeared from London—it was such a tremendous price at the last fur sales that buyers feared to spend so much on a skin that was once reckoned quite cheap. The newest way to have your tie made is to have two skins attached in one straight line with paws and tail complete. I have seen some dear little stone marten worked like this and lined with crêpe-de-chine or crêpe georgette.

Red-Handed!

It has come. The scarlet glove has been perpetrated at last, and now specimens of pairs of scarlet gloves are to be seen in one of our most eminently respectable stores. Of course, I suppose it was only to be expected! If there were red shoes why shouldn't there be red gloves? Yet, somehow or other, the picture my mind conjures up of a horde of gory-handed women in a fashionable throng is not altogether pleasing. A real live girl has actually been seen walking in the street clad in sombre black with only the necessary touch of red, in the shape of gloves, on her hands. This passion for rouge et noir—where will it lead us? It has already made us wear scarlet letters on our bosoms and on our hats. Our feet, like the little feet of Karen in the fairy tale, dance endlessly in red shoes, but now our hands have fallen victims to the red peril perhaps we shall tire of it. Is it a compliment or a challenge to our Socialist Government?

Scent.

The days of scented spring flowers are almost here—and the days of new scents and old ones. How many times have you sworn allegiance to one scent and one alone and then, by curiosity or caprice, been induced to try another? I've been seduced from a favourite Houbigant brand by "Blue Moon"—though whether the breezes from the South Sea isles are really laden with that kind of perfume, as the makers declare, I can't say. If they are it makes it all the more quaint and acceptable to the modern mind to use it in a London dance club!



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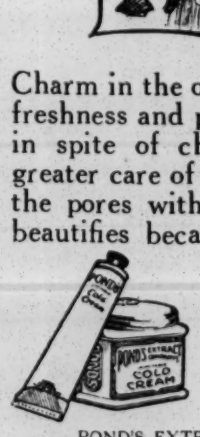

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A SHAKESPEARE READING.

There was an interesting afternoon at the Haymarket Theatre on Friday last, when the British Empire Shakespeare Society gave another of its periodic readings, this time of "Othello." A large and appreciative audience was present to congratulate Mr. Acton Bond upon his discrimination in the selection of readers, and particularly on his choice of Mr. Frank Cellier to undertake the part of Iago. This fine actor, who has done such consistently good work lately, gave a superb reading; it was so subtle in its delineation that one almost forgot the existence of the book. The Othello of Mr. Acton Bond was exceedingly interesting, a ruthless revelation of the agonies and torments of a jealous man. The later scenes were especially well handled. Miss Gwen Frangcon-Davies' Desdemona was always gentle, and at times most pathetic and affecting, although occasionally it seemed that she touched a rather modern note. Her rendering of "Willow, Willow," in the traditional setting, was an interlude of beauty, and remains an exquisite memory. Mr. Howard Rose read Cassio particularly well, and the drunken scene was specially applauded. There was good support from Miss Eva Donne as Emilia and Mr. Harding Steerman as the Duke.

INTERNATIONAL MIDNIGHT FOLLIES.

Successful Cabaret.

The International Midnight Follies, a new dance show featuring and produced by Mr. Leon Lewisoff, was presented at the Canterbury music hall last week and proved greatly to the liking of a capacity audience. It is cabaret, condensed and clever, and lives up to its title, for the programme includes Russian, Spanish, French and gipsy numbers. The best features are a Russian acrobatic dance by Mr. Lewisoff and his lady partner, which evokes considerable applause, and a "Troika" number, in which six ladies appear with Mr. Lewisoff. The gipsy dance is effectively rendered by four ladies with tambourines, who also distinguish themselves in the Spanish number, to which they bring a genuine breath of old Madrid with their big black hats, beautiful Spanish shawls, and castanets. The show is extremely well dressed, the Russian costumes being particularly attractive, well staged, and admirably arranged by Mr. Lewisoff.

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NOTICE IS HEREBY GIVEN that all Creditors and other persons having any claims or demands against the Estate of Alfred Moul, late of 98, Bedford Court Mansions, Bedford-avenue, W.C., deceased, who died on the 17th day of January, 1924, and whose Will was proved in the Principal Registry of the Probate Division of His Majesty's High Court of Justice on the 26th day of March, 1924, by Edwin James Hills and Herbert Sutton Syrett, the Executors therein named, are hereby required to send the particulars in writing of their claims or demands to us, the undersigned, as Solicitors for the said Executors, on or before the 12th day of May, 1924, after which date the said Executors will proceed to distribute the assets of the said deceased amongst the persons entitled thereto, having regard only to the debts claims and demands of which they shall then have had notice, and they will not be liable for the assets of the said deceased or any part thereof so distributed to any person or persons of whose claims or demands they shall not then have had notice.
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WEDNESDAY, APRIL 9, 1924.

THE STATE AND THE THEATRE.

THE Labour Government has given no sign of doing any more for the theatre than its predecessors. Much was said before and after the accession to power of the present Ministry, but nothing so far has been attempted. Only last week the PREMIER delivered himself of the opinion that a Government indifferent to good art, a Government indifferent to the chastity of public appreciation, was a Government blind to the highest duty imposed upon it. They are fair words if only they were followed out consistently. Indifference to the art of the drama in England throughout the centuries has only been varied by open hostility. Inequitable laws are enacted and vexatious restrictions imposed without consultation with those who are chiefly affected. Beyond a fugitive scholarship or two, no subsidies are ever given to theatrical enterprises, of whatever public utility they may be; no efforts are made to encourage the art of acting from any standpoint. When the County Council grants facilities for the school children to attend performances as part of their education the committee is surcharged with the cost.

Indifference Towards Dramatic Art.

MR. MACDONALD spoke of the great international spirit which was shared in common by them all, because they loved art. It was a regenerating spirit that in due time would do infinite good in the world. Where the regeneration is required is in the attitude of the Administration to the theatre. If the State looked more kindly upon the drama, public opinion would take the same course. One of the PRIME MINISTER'S sons recently advocated the establishment of a Ministry of Fine Arts and the recognition of the claims of the theatre as a State institution. Expression to similar sentiments has been given by other Labour members, but little prospect of their realisation exists. One step in advance we might suggest. Among the items of the coming Budget should be a substantial grant to that institution which has the promotion of dramatic art as its aim and object.

None will be inclined to dispute the statement of MR. BARRY JACKSON, the proprietor of the Birmingham Repertory Theatre, who, in the course of a lecture last week, declared that, considering the vast numbers of people who went to the theatres, it was astounding that the drama played no part in the curriculum of the educationists. The chaotic conditions of the theatre could be remedied tremendously by some official recognition of the drama.

Claims of the "Old Vic."

No place more worthy of such recognition exists than the Old Vic., whose productions furnish education for the masses and, indeed, for the classes, for it is no uncommon thing to see motor-cars waiting outside the theatre. The "Old Vic." has prospered wonderfully since its present foundations were laid, and with the growth of its prosperity has come improvement. Its productions are distinguished by technical skill, the casts are chosen with an eye to their suitability rather than to the claims of individual actors, and the plays are dressed, not elaborately, but with care. The work of the "Old Vic.," which has gone on from year to year with cumulative success, clearly demonstrates it to be the institution which should be marked out for municipal patrimony. Why should the repertory theatre be condemned always to be a question of financial shares and commercial values? An institution that can convert a transpontine house into a resort for the middle-classes, that can bring motor-cars to the New Cut, that can provide a school of acting second to none to-day, that can offer educational facilities of equal value, is surely one about which any Government should take a benevolent view!

It has been asserted that before very long Parliament will be considering the provision of village halls for the entertainment of the public. That is not quite the sort of assistance that is required. We do not want public money spent on village halls for amateur societies and local choirs to disport in. What we advocate is a State system that will make dramatic performances part of the national education, that will place its supervision in the hands of competent managers, and that will provide work for the professional actor. The fact that the Government are responsible to a popularly-elected Parliament puts limits to what a Government can or dare do, but they are fairly broad limits, and might not improbably include a scheme for an endowed theatre. There exists in the "Old Vic." the nucleus of a National Theatre. It needs only the help of the State to set it on the path to perfection.

AUSTRALIAN ADVENTURES.

A GREAT TIME IN A GREAT COUNTRY.

By CHARLES AUSTIN.

It must be known by now that Charlie Austin has returned from the Antipodes (where did I get that word from?).

If it is not so known, then I, Charlie Austin, hereby and at this moment, without fear of contradiction or malice aforethought, solemnly swear that it is a fact.

Indeed, it is more than a fact, if it is possible to say so. And I nearly lost my wife in the bargain—but was it a bargain? My wife assures me it was not, despite the fact that I lost her for many hours.

My wife has since told me that she had had a presentiment that she would lose me—that I would lose the train. These presentiments are wonderful!

The incident happened in this way: I left the train in Paris to buy a newspaper, and on my return I heard French station officials blowing trumpets, and saw them gesticulating wildly, as Frenchmen generally do, and I made for the train that was leaving. Into the first carriage I came across I jumped, with the intention of proceeding down the corridor to the compartment in which I thought I had left my wife. Imagine my surprise

MR. CHARLES AUSTIN.

when I realised that I had got into a third-class compartment of a workman's train which was not going to Marseilles at all!

Twenty miles out of Paris the train stopped, and when I alighted, naturally I was concerned. I made inquiries as best I could, and managed to get another train to Toulon—only six hours after my wife had reached that place. I wondered all the while what had happened to her, and when, later, I succeeded in reaching her (it seemed days to me), she only told me that I looked as if I hadn't had a shave for days! Dickens I said many times!

According to my wife, I had many pounds in my pockets (as this is being written my wife says the amount I had in my possession was £200—how did she know?), and that I had left her with only £1 and two shillings (this is quite unusual, I can assure you!); and, further, she says that had it not been for one of Cook's men at Toulon she would never have found me again; or, at any rate, she would never have gone to Australia!

You see, it so happened that at Toulon Cook's man knew me well; at any rate, he knew my name. On explaining the circumstance of her loneliness, my wife said to him, "I am Mrs. Charlie Austin," and Cook's man replied, "Not Parker's wife!" "Oh, yes, you've got it," she said. "Well, I am so pleased to see you," he said, and he promised to do all he could to help her.

Plethora of Charles's.

At length my wife and I became reconciled again! And, believe me, everywhere we went and met Cook's men I, Charlie Austin, was greeted with the words, "Oh, yes, I know you, P.C. Parker." This reminds me of an incident that happened in Cairo. It is a strange coincidence that everyone who visits that place is regarded by native guides as bearing the name of "Charlie." My thirteen-year-old son was with me when a guide said to him, "Come along, Charlie." My son said to me, "How does he know my name, dad?"

We had a great time in Australia. It is a great country. The audiences there are as wonderful as they are in England, and quite as hospitable. And I am looking forward to making my return visit to the great country. Mr. Ward was very kind to me during the eight months I was under contract with him. I played at his theatres for the whole of that period with the exception of three weeks, when I went for a holiday.

I go Fishing.

For the most part of my holiday I went fishing at a place called Nelson's Bay, Port Stephen—where there are no trains, and even no proper roadways. I managed to get in with a crew of fishermen, and was always nearly up to my jaws in water helping them to pull in the fishing nets, in which were millions of fish. Some of them were as big as my biggest pals at home! The fishermen looked upon me always as one of themselves. They cut me thick slices of bread with the knife they had used for cutting bait, and never cleaned it beforehand! And they spread butter and jam on the bread with the same knife!! If I had not eaten the bread, butter and jam, I should have starved.

Now, what would you have done, eh?

I really felt like Robinson Crusoe on his desert island.

I encountered millions of mosquitoes in my travels. On one occasion I caught one of them, plucked off his wings, and told him he would have to walk the rest of his days!

Mosquitoes bit me alive—so to speak. I was really captured by them (not enraptured), and had to spend ten days in hospital as a result. Still, was this not an experience? I really got familiar with them eventually, though I strongly objected to their familiarity.

I was in Australia during a police strike, and I could not help thinking that if I had had my "coppers" with me (those of the P.C. Parker company) I should have done a good trade. Not that I should have encouraged blackleg labour; but it was a good opportunity for me to open up a police station of my own.

Bathing in Coogee Bay.

I was also held up by the theatre strike in Melbourne. I well remember on this occasion helping in the the theatre to carry on when assisting to roll up a carpet on the stage. My dressing-gown got caught in the folds of the carpet, and I rolled myself up as well. You should have heard the screams that came from the audience when the curtain went up before I could extricate myself! Instead of helping the management my wife told me I hindered them on this occasion, as I kept the curtain down longer than it ought to have been.

I am told that I was the temporary father of all the children at the hotel we stayed at in Coogee Bay. I must have been, for at 6 o'clock every morning all the kiddies at the hotel, along with my own son, woke me up to go bathing with them. At 6 o'clock in the morning, mind you!

The Camel's "Swallow."

On our way back we again visited Cairo, and I went by camel to the Pyramids. The camel started to run, and both he and I had the hump. The camel, I heard, can go ten days without a drink. I saw him have one, and it took him half an hour. That was the only time I wished I was a camel!

By the way, I must say this: We had a great time on board ship. I won a first prize at a fancy dress ball, being made up as a Sheik. Mrs. Austin also won the first ladies' prize as "Helen McGregor." And when the captain was not on the bridge I was left in charge of the ship. But the captain took great care to lock up the bars at either end of the ship each time he left me in charge.

I am now back in England, as you can see, and I had to open at the Holborn Empire before my boxes had arrived home. I am glad to be back, and am grateful that I have got my old company of artists back with me, too.

THE DRAMA IN AMERICA.

James K. Hackett in "Macbeth"—"Across the Street"—"The Man who Ate the Popomack."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 29.—James K. Hackett is fulfilling an engagement at the Forty-eighth-street Theatre, and repeating the success he won in London and Paris as Macbeth. The Equity Players are responsible for this revival, and it is one of the best representations seen in this city for many years. Mr. Hackett's Macbeth, of course, is the centre of interest. It was eight years since he had played the part in this city, and, as was to be expected, his embodiment is stronger, fuller and richer than it was then. On the opening night there was recognition of the honours he had won abroad in the prolonged applause that greeted him on his first entrance, and throughout the performance it was quite evident that the audience believed these honours to be well-deserved. Claire Eames acquits herself well in the exacting rôle of Lady Macbeth, and Moffat Johnston is an excellent Macduff. Douglas R. Dumbrille's embodiment of Banquo stands out well, and the same may be said of Henry Mortimer's Duncan. The lesser characters are in competent hands, and the scenes with the witches are well managed. The engagement is for one month only, and it will seem surprisingly brief in view of the interest it has aroused.

"Across the Street."

Rural politics, commerce and journalism are among the things dealt with in this three-act comedy by Richard A. Purdy, now running at the Morosco Theatre. Its "featured" player is Robert Emmett Keane, who impersonates Kenneth Dodge, a young college graduate, who is sent by his

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(*Continued from preceding col.*)

father, an old Kentucky editor, to Glendale, Vermont, to take charge of a country newspaper during the absence of its proprietor. Kenneth's instincts are entirely commercial, and not in the least journalistic. He meets Joe Bagley, proprietor of the general store, who is an ardent politician, but has no business ability whatever. So he makes friends with Joe and offers to run his store if he will edit the paper. The bargain is struck, and after a series of farcical complications proves highly successful, the corrupt journal being converted into an organ of reform, while the ill-managed store becomes a prosperous emporium. In the last act the climax is reached at a town meeting in which the theatre audience is made to represent the indignant townspeople assembled to hiss the local politicians who have not made good. The first-night audience enjoyed this scene, and applauded liberally. In the end the villains of the piece, very ordinary rascals, are unmasked and defeated, while Joe and Kenneth triumph all along the line. The dialogue contains many amusing lines, and the piece on the whole is good, light entertainment.

"The Man Who Ate the Popomack."

At the Cherry Lane Playhouse, this four-act play by W. J. Turner has been produced by the Cherry Lane Players as their second subscription bill. The popomack is a mythical Chinese fruit that pleases the palate, but smells worse than anything that ever assailed the nostrils of a human being. Moreover, its odour is permanent, so that anyone who partakes of it continues to advertise his feast to the olfactory nerves of those who come in contact with him. The two persons in the play who indulge in this delicacy find themselves social outcasts. The elder of the two finds relief by donning a diver's suit, but the other is driven to suicide by his fiancée's disgust. The play is admirably acted, and the stage settings are effective. Reginald Travers, William S. Rainly, Dennis Cleugh, Vera Tompkins, Sarah Truax, Charles Welsh-Homer, and Arthur William Row are the principal players.

Mme. Simone, the Parisian actress, is giving a series of special matinée performances at the Gaiety Theatre, under the direction of George C. Tyler and Hugh Ford. Her repertoire includes Bataille's "La Vierge Folle," Alfred Savoir's "La Couturière de Luneville," and George de Porto-Riche's "Le Passé."

Barney Bernard, famous as the originator of the rôle of Abe Potash in the "Potash and Perlmutter" series of Hebrew comedies, died of pneumonia a few days ago. He was one of the most popular players in this city. His last appearance on the local stage was in "Partners Again," a highly successful comedy, with Alexander Carr as his partner in the automobile business.

THE PLAY IN PARIS.

"Rezon's Universal Robots"—Café Concert Revue at the Cigale—An Up-to-date Belle Ferronniere—More Russian Ballets—Jean Bastia's New Bill.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The 4-act comedy with the initials "R.U.R." as a title, by the Czech author Karel Tchpok, translated into the local vernacular by H. Jelinck, has been presented to the Parisians by Jacques Hebertot, after appearing in London, New York, and Berlin. It will be remembered this play concerns "Rezon's Universal Robots," or mechanical dolls, closely resembling human beings without souls, invented in A.D. 2000 by a biologist, on protoplasm lines.

"La Revue Toute Nue."

This is the title of a 2-act revue, signed by Leo Lelievre, Fernand Rouvray, and H. Varna, mounted at the Concert Mayol, to replace the similar production just withdrawn. It is the usual undressed show of this hall, being no worse in this respect than its predecessors, despite its appellation, beyond the supposition that "La Revue Toute Nue" is intended to attract during the period of the Olympic Games here this summer. Indeed, there is a quasi-appropriate sketch between the Gods in Olympus. We must not neglect to record the fine acrobatic dancing by Roseray and Cappella in an Arabian Nights scene. The staging is quite excellent for such a small stage, the colour scheme being reminiscent of Balieff's "Chauve Souris." Douglas and Marion Cook make good. Of the local people we can commend Gaby Montbreuse, Rose Amy, Germaine Lambell, Mlle. Jikiss the dancer, and Rene Tano. Some dancers, billed as the 12 Oxford Girls, likewise get over nicely in this "All-Bare Revue." But it is not quite so realistic as advertised.

"Ca Fourmille à la Cigale."

Max Viterbo, presiding over the destinies of the Cigale Music Hall, which he calls the home of the stars, changed his show Wednesday, giving another revue, signed by Max Eddy, Alfred Gragnon, Michel Carré, André Decaye, and d'Hanswick. For those who like singing turns they will have their money's worth, with Therese Berka, Andrée Turcy, Kay Whitt, &c., while there are also a few pretty sets, and some excellent dancing by Mado Minty, Rahna, and a bevy of supers. Moriss is an ideal compere.

"La Victoire sur les Ténèbres."

A nocturne, in one act, by Jacques Brindejont Offenbach, with the above title, has been given for a curtain-raiser at the Comédie Française, and favourably accepted by the literary habitués. A young soldier, having lost his sight during the war, returns home, and is in a way reconciled to eternal darkness by the interior light illuminated by the touch of the cherished objects of his youth. And Night, soothing and perverse, descends on the victim, jealous of his souvenirs. She would fain extinguish the flame which strengthens his soul, and there is a duel of the two forces, ending by Night being ousted, or the "triumph over darkness" ("La Victoire sur les Ténèbres") by the blind soldier. Mme. Colonna Romano impersonates Night, with Fresnay in the part of the poet.

Ballets Romantiques Russes.

The troup of dancers which Boris Romanoff gathered round him in Germany and Austria made its début in Paris on Thursday, after having been seen in London. The new Russian ballet company, probably equal to the one designated the Ballets Russes, that has been visiting France so often during the past few years, is quite at home in the vast Theatre des Champs Elysées, where Jacques Hebertot offers shelter to the various artistic enterprises tempted to try their luck in the French capital. The initial bill of the Russian romantic ballets embraces "Quattrocento" to the music of Wladimir Metzl; "Nuit Andalouse," arranged to suit Bizet; and last, but not least, "La Danseuse et la Larronne," to Mozart's music. George Pomerantzeff holds the position of conductor, and Anatole Chalkevitch that of producing manager. Boris Romanoff holds the striking rôles himself, and is ably supported by Tietze, Lindoff, Mmes. Helene Mhirnova, Elsa Kruger, Claudia Pavlova, and a well-trained corps de danseuses.

"On a Trouvé une Femme nue."

This is a three-act comedy by the now popular and prolific playwright, André Birabeau, in collaboration with Jean Guitton, presented at the new little Theatre des Nouveautés. While fighting shy of the title, we can say these playwrights have given us a delightful, sentimental, amusing farce, just sufficiently peppered to make it savoury for local consumption. Denise, the devoted daughter of Count Feronniere, consents to marry Jacques, the son of a rich profiteer, to save her father from ruin. She has never met her fiancé. To close her spinsterhood in twentieth century style she goes alone to a medical students' ball, believing it to be a sort of hospital charity, and being taken for an artist's model by the joyful crowd, they strip Denise of her dress—as is reputed to be the habit at such art functions. A gentleman present takes pity on the frightened damsel, and loans her an overcoat, escorting her to a friend's flat close by, where she can take shelter until the fish out of water can communicate with her family. Of course, it happens to be Jacques' bachelor quarters; he is smitten by the beauty of Denise, respects her prudery, and both are in raptures when they learn they are already betrothed by proxy. It is a true marriage of inclination. "On a Trouvé une Femme nue" (ugly title) is adroitly handled by Albert Brasser as the father, an ex-gay dog: Jules Mondos, an excruciatingly funny valet; Pierre Stephen, as the good boy, Jacques; and Gildes as his father. There are other excellent rôles, adequately manipulated.

"L'Insoumise."

Pierre Fronday's "La March de Destin" having proved a slip, the management of the Renaissance has again revived the same author's successful four-act piece, "L'Insoumise," created at the Antoine. Chas. Boyer plays the Oriental husband, with Germaine Dermoz as his French wife.

Max Dearly will appear at the Ambigy-Comique during June and July, probably resuming the run of "J'ai une Idée" (the French version of "Tons of Money," from the Marigny).

"La Femme et le Pantin," of Pierre Louys and Fronday, will be revived at the Theatre Antoine next week. There are several other changes of bills in the near future.

Spectacle Juif.

Quite diverting, is the new show presented by Jean Bastia at the Perchoir cabaret, Faubourg Montmartre. It comprises a comedy, "Blochmann and Meyerflash," by André Birabeau, with a series of sketches, "Les Legendes Biblico Montmartroises," by Xanrof and Bastia, and finally a review in which the acme of good-natured jokes is piled on the Hebrew race. It is amusing to know the author is himself of the Jewish faith. The company comprises Geo. Bury, Robt. Sidonac, Paul Clerouc, Henri Beaulieu (who has produced the show), Renée Dyane, France Dellys, Alice Weill, Jacqueline Crisafulli, Maritchu, and the danseuse Nasidika.

Comedie Francaise in London.

Arrangements are being made for a short series of performances of the Molière repertoire to be given by a troup of the Comedie Française, at the New Oxford, London, commencing May 26.

THE VARIETY WORLD.

British Artists for Berlin—Vaudeville Golfing—A Magical Revue—Sailing for Australia.

French and the Ban.

Since the return of Mr. Albert Voyce (chairman of the V.A.F.) and Mr. Monty Bayly (organiser) from Germany "The Era" learns that the French and Belgian delegation has visited Berlin to investigate the variety conditions there, and their report will be presented to the annual general meeting of the Union Independante of Paris to-day (Wednesday), when the question as to whether or no the Franco-Belgian ban on German and Austrian attractions shall be lifted will be discussed.

British Artists in Berlin.

Since the last meeting of the V.A.F. many contracts for work in Berlin have passed through the hands of Mr. Voyce, at salaries ranging from £30 a week to £600 a month (this for two artists). Certain Belgian artists are very anxious to get to Germany, because they have been offered work there, but they could not go until the Franco-Belgian barrier was lifted. English agents now in Berlin report to the V.A.F. that they have booked a number of British attractions for Germany.

Neil Kenyon.

We are glad to hear that Neil Kenyon, who was obliged to give up during the latter week of his engagement at the Alhambra recently, is almost fit again after his indisposition. Neil has had numerous offers to go abroad during the past few weeks, but he will not entertain the matter until next season.

Monthly Bogey Result.

The March monthly bogey competition of the Vaudeville Golfing Society was won by Mr. Bob Alden (of the Two Bobs). The next best score emanated from Mr. Charles Tucker.

Match with Harrow.

To-morrow (Thursday) the return match between the Vaudeville Golfing Society and the Harrow Golf Club takes place at Sudbury. The teams will be sixteen aside, and the Vaudevillians will include Messrs. Horace Sheldon, Jack Henschel, Dave Carter, Will Fyffe, Charles King, Charles Naughton, George Sanford, and Bobby Hind.

New Member.

The latest recruit to the ranks of the Vaudeville Golfing Society is Mr. G. V. Palmer.

Monthly Medal.

The usual monthly medal competition will be held at Raynes Park on Friday next, the 11th inst. Next week—namely, Thursday, April 17—will be held the competition for the Charles Austin Cup. Players can use one club only for this competition.

Du Calion.

Last Friday Du Calion sailed for a twelve months' season abroad, visiting Africa, Australia, and America during his travels. The Duke will not be home until May next year to resume the Moss' tour, at the conclusion of which he returns to America for another season.

"The Barnstormers."

This up-to-date revue has left London, and opens at the Empire, Birmingham, on its second return. It then goes on the Stoll tour. The cast includes Miss Ouida Macdermott, Jack Morrison, Dan Whitley, Florrie Desmond, Jack Leopold and the St. Bernard Octette. The show is fully booked ahead.

Off to Australia.

Percy Le Fre, who concluded his engagement at the Winter Garden Theatre a few weeks ago, is sailing for Australia on May 11, to play a season on the Musgrove Circuit.

Reg. Connelly.

Reg. Connelly, of Wright, Connelly and Mac, is playing out of town this week at the Palace, Blackburn, where, in addition to performing with his own act, he is accompanying Miss Dorothy Ward.

Mr. Connelly, whose professional activities are so well known in the music publishing world, wishes to inform his numerous friends that he has joined the staff of B. Feldman and Co., at whose office he will be pleased to see them on his return to town.

Magical Revue for Maskelyne's.

The Maskelynes, whose Theatre of Mystery has for more than half a century been the home of British magic, have decided to embody their illusions in a magical revue, which will be produced at Eastertide by Mr. P. T. Selbit. The new show is entitled "Hey Presto," with music and a bevy of beauty known as the mystical maids. But magic is to be its backbone. All the genius of Clive and Jasper Maskelyne and their associates will be concentrated in presenting a succession of surprises of the order that has made the family famous. There will be abundant humour, for which Rupert Hazell will be responsible, and the principal girl will be Miss Stephanie Stephens. "Hey Presto" will run to twenty scenes.

Megan Bros.

The Megan Brothers, the Comic Clowns, have been booked for an Australian tour, and are sailing this month. They will be back in time for their panto. season at the Theatre Royal, Newcastle, when they appear in the same parts they played in Nottingham last season.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 9 death levies are now due on the 1924 book. Red stamps 14.

Marjorie Fulton.

Marjorie Fulton, the personality girl, is still adding to her reputation as principal girl in Harry McKelvie's panto. at the Princess's Theatre, Glasgow. The panto. runs until the 26th inst., which will make a twenty weeks' season. When the panto. finishes Miss Fulton commences the Controlling Tour at Newcastle.

Mamie Soutter.

In our provincial report of the Alexandra Theatre, Birmingham, pantomime, in last week's issue, we mentioned that Miss Mamie Soutter supported the comedians. We are informed that this is incorrect, as Miss Soutter terminated her engagement in this pantomime on March 22, being released by Mr. Salberg to open in Theatre Production "Love and Laughter."

May Sherrard.

After a brief absence, May Sherrard returned to the Palace, Blackpool, a couple of weeks ago, and proved a bigger success than ever upon her reappearance at this popular resort. This week she is playing at the Palace, Grimsby, and shortly returns to town for a season.

Miss Irene Shamrock.

Miss Irene Shamrock, who is appearing with great success in Harry Day's revue "Ideas," is at the Glasgow Empire this week and next. Miss Shamrock originally intended to play in Shakespeare, but revue had a greater attraction for her.

Leslie Hatton.

Now playing juvenile lead in "Our Liz." Leslie Hatton is gaining much popularity in the rôle of the Hon. Geoffrey Mannering. By the way, Leslie has been playing continuously in production for the past five years, with only seven weeks' interval during this period.

Evison and Hestor.

Writing from Johannesburg by last mail, Evison and Hestor tell us they have just concluded a four-week stay at the Empire, where they have made a wonderful success.

Jerry Verno.

We hear that Jerry Verno, who recently concluded a tour with "Kissing Time," is going out with "The Cabaret Girl," which opens at Oxford on Easter Monday. Jerry plays the Leslie Henson part in the show.

Scott Sanders.

At the Alhambra last week Scott Sanders was in fine form, and his character studies gained him enthusiastic receptions. Scott is at Hackney this week and the Coliseum next, and says that for the week of July 7 he is taking the wife to Paris for a holiday. In October he sails for Australia for a season on the Musgrove circuit.

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. "Kildonan Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Du Calion, Chico and Chiquillo, Ena Foy.

Matinée Benefit Concert.

A successful matinée concert given by the North London Branch of the Excelsior Philanthropic Society was held at the Finsbury Park Empire (kindly lent by the Moss' Empires, Ltd.), on Sunday last, in aid of the Hospitals of London. There was an excellent attendance, who thoroughly enjoyed the many and varied items placed before them. Amongst those who kindly gave up their Sunday afternoon leisure were Gladys Hicks and Bernard Hunt, Naughton and Gold, clever little Ivor Vintor, Bert Terrell, Lloyd and Montrose, Victor King, Will Fyffe, Fyne and Hurley, Ivy Barnes, and last, but by no means least, the Holborn Empire orchestra.

Music Hall Ladies' Guild.

The committe of the Music Hall Ladies' Guild wish to thank Billy Merson for his cheque, value £43, for his ball donation and tickets, and Mr. Fred Austin for a matinée donation of 10s. 6d., both per Miss Lottie Albert. Oscar Gridley, Esq., and Sir Walter Gibbons, K.B.E., are thanked for a donation of £1 1s. each.

Mrs. Charles Linton, of "It's Quite Alright Revue Co.," is thanked for a collection of £1 12s. 3d., and Miss Florence Dwyer for one of 10s.

Edna Maude Returning.

Miss Edna Maude, the "Spirit of the Dance," after a successful tour in America with Sir Harry Lauder, who is due in London to-day, returns to England on Saturday week, having also appeared at the Shubert Winter Garden Theatre, New York, by courtesy of Sir Oswald Stoll. On April 21 Miss Maude will be at the Ardwick Empire, and on May 12 she makes her first London re-appearance at the Coliseum. Miss Maude reports that she has had a wonderful time during the whole of her American tour, and that the courtesy and enthusiasm of the Americans has been far beyond her most sanguine expectations, but she is greatly looking forward to being back in London.

J. P. Ling.

Concluding a long season in revue recently, J. P. Ling, the versatile entertainer, is in town again, and is at present entertaining offers that have been made recently.

Alfredo's Band.

On Monday evening, Alfredo opened with his band at the Prince's Restaurant, Piccadilly, following a most successful season of three months at the Grafton Galleries, where he concluded on Saturday evening last.

Hilda Graham.

After a long absence in the North with her own entertainment, Hilda Graham, the gifted pianist, is now in town rehearsing for a concert party season which opens at Peterborough on Easter Monday for a six mouths' tour in the South of England.

Jean Alexander.

Next month Jean Alexander, the song impressionist, is due to sail for South Africa, and will not be back until the autumn. After pantomime Jean will sail for a season in Australia, and will probably visit America before returning here. This week she is appearing at the Mile End Empire.

Fred Kitchen.

Concluding with revue recently, Fred Kitchen has revived his popular sketch "If the Cap Fits," which proved a strong attraction last week at the Shoreditch Empire, in which he was ably supported by Gladys Horridge, Cissie Kitchen and Con Clarke.

Denis O'Neil.

Denis O'Neil, now starring in the revue "Shuffle Along," features "It's Only a Step from Killarney to

Heaven," and draws hearty appreciation for excellent work therein. The number is a favourite one with Mr. O'Neil, who gets the very best out of it in the easy and graceful manner of the finished performer.

George Mozart.

George Mozart is highly enthusiastic with his part in "The Dare-Devil," which opens at Cardiff on Easter Monday for a long season in the provinces.

Lily Denville.

Following her recent appearance at the Victoria Palace, we hear that Lily Denville, the Dancing Soubrette, commences a 21 weeks' season in concert party at Southend, and immediately after sails for Australia to play a season in variety for Sir Ben. J. Fuller.

Doree Thorne.

Doree Thorne, who recently concluded a 12 weeks' season as principal boy in panto. at Edinburgh and Glasgow, opened on Monday in her original part of "Richard, How Could You?," at the West Pier, Brighton.

Easter Engagements.

During Easter week the Co-Optimists Company will appear at the Empire, Cardiff; the Bostock Circus Company at Hull, and the London Band, with a full variety company, at Liverpool Olympic.

Johnny Fields Back Again.

After an absence of four years in the "dry" country, Johnnie Fields arrived back last Tuesday, per the Acquitania. His last appearance in this country was in "Arlette" at the Shaftesbury. He has been appearing for four years at the Casino Theatre, New York.

Billy Leonard.

It is possible that Billy Leonard may resume on the halls for a month or two until he is required for the new production of J. L. Sacks. Billy—who has been at the Gaiety for some time past in "Catherine"—has a novel idea for a new act on the halls, and we may see him in the West End shortly.

Albert and Rogers.

Next week Albert and Rogers, the New Zealand entertainers, go over to Ireland to fulfil a six months' engagement, and return here at the end of the year to resume the Moss' tour.

Lily Morris.

It is evident that Lily Morris made a strong impression with the patrons at the Victoria Palace last week upon her first appearance at this house, as we hear that Mr. Hayman has secured this popular comedienne for a series of dates which includes a return date this year in September.

The Empire, Edmonton.

Mr. Sidney Bernstein, of the Empire, Edmonton, Ltd., tells us that rumour has been busy to the effect that they have sold the Edmonton Empire. This he wishes to definitely deny.

Sessue Hayakawa.

Sessue Hayakawa, the famous Japanese film actor, commences his Moss's Empire tour at the Alhambra, Bradford, on Monday next. In the following week he will visit Birmingham. He will appear in the dramatic playlet "Samurai."

Vincent Ayden.

Playing juvenile lead under the management of Fred Karno for some time past, Vincent Ayden concluded his engagement at the Hippo., Sheffield, on Saturday last, and is now entertaining similar offers for production.

Alhambra Productions, Ltd.

At the Palladium, Southport, on Easter Monday, the Alhambra Productions will present a new show from the pens of Weston and Lee, in which Varney and Butt will play leading parts. Frank and Teddy wish to thank the various managements for so kindly postponing existing dates.

Clarice Chesney.

On the 28th inst., at the Theatre Royal, Worthing, Miss Clarice Chesney opens in a new production. In the meantime Miss Chesney is playing a few single dates, and is in Dublin this week.

June Stirling.

Playing principal girl in the recent pantomime at the Pavilion, Glasgow, June Stirling resumes in town next week at Shepherd's Bush, in song studies.

Islington Empire Cricket Club.

Leslie Hogben tells us that the cricket club of the Islington Empire are preparing for a strenuous season. They did very well last year, but hope to do even better, and are hard at practice.

Variety Booming.

At the Queen's, Poplar, last week, the variety bill, we hear, drew wonderful business. Headed by Scott and Whaley, it included Bert Terrell, Sanford and Lyons, Fantoches, Revill and Syd, the Emeralds, and the Ringle Bros.

Medley Barrett.

Medley Barrett, the well-known concert party expert, has rejoined the Lawrence Wright Music Co.

Magicians' Club.

On Wednesday members of the Magicians' Club met two brother magicians—P. Abbott, from Australia, and the Great Nicola, from America. The Great Nicola had a lucky escape from the recent earthquake in Japan, owing to the fact that he was still aboard a vessel in the harbour. Once in Japan, in order to run a show, he built his own theatre out of bamboo and rainproof grass, an imposing building with a seating capacity of 3,000. P. Abbott is leaving in a week or two for America to fulfil some engagements.

"A Week in a Night."

The anniversary and the 600th performance of this production takes place at the Theatre Royal, Edinburgh, to-night, Wednesday. Miss Mabel Marks, her sister, Sybil Marks, E. Beresford-Kent, the conductor, and Sam Mayo have gone through the whole year without missing a performance, and eleven of the Sixteen Super Soubrettes have played 597 consecutive performances. This revue still runs along successfully, and will shortly play all the principal theatres in the provinces. Mabel Marks, who has created such a very favourable impression, has refused a very tempting offer from a West-End theatre.

Death of John O'Halloran.

While acting the part of a waiter at the New Theatre, Northampton, last Thursday, Mr. John O'Halloran, of Hunter and Bob, a comedy act, fell dead on the stage. The audience thought the fall was part of the performance and were unaware of the tragedy. Mr. John O'Halloran, who was 40 years of age and born in Liverpool, was booked with his partner for a South American tour, and due to sail this week.

The Borough coroner returned a verdict of death from natural causes, inflammation of the lungs and double pleurisy. The funeral took place on Monday at the Billing-road Cemetery, Northampton. The chief mourners were Mr. George O'Halloran and Messrs. Gallagher, Murray and Dunkley. Mass was said by the Rev. Canon Ashmole. Wreaths were sent by the management of the New Theatre, fellow-artists, the "Co-Optimists," and the staff and orchestra of the Opera House.

SONGS AND SINGERS.

B. Feldman and Co.

"Horsey Keep Your Tail Up" continues to win golden opinions all round. Every dance band that one hears is playing it these days, and it is heard also at all the picture palaces.

Amongst others featuring it vocally may be mentioned Fred Barnes, Ella Shields, Marie Kendall, and S. W. Wyndham. It is even hinted that it will be made a feature in a prominent West End production.

In the Osborne Productions' revue, "April Showers," Joyce Lynn and full chorus, in the special setting and with special dresses, make a delightful feature of "Uncle Sambo."

Wally Newco will feature "I Ain't Going Back to Nowhere" and "They Can't Charge Us for That," as well as special other Feldman numbers, when he opens in concert party in the Alexandra Gardens, Weymouth.

Harry Heath, who partners Alice Craven, is making a big success with "Bebe."

Ruby Kimberley, in "Queen of the Cabaret," scores an artistic success in that very popular number, "When Will the Sun Shine for Me?"

Jimmy Pullin, who, by the way, has an engagement at the Central Pier, Blackpool, this summer, is just now featuring "Oh! How She Lied." He will continue to work this number during his concert party engagement.

Lil Marjorie, who is making a big success with "All the Girls Are Fond of a Sailor" and "Harmony Baby," has just added "In a Tent" to her repertoire. Miss Marjorie is playing leading lady in Bros. Hannaway revue, "Oh! I."

The Paget Trio, in their concertina act, make an artistic feature of "Smilin' Through."

Gwladys Wayne has two big numbers in "Just Been Wond'ring" and "Fate." The former she works with violin obbligato, played by Peggy Leydon, and in "Fate" she is joined by Haydon Abbott. This duet also being supported by Miss Leydon's obbligato. The three performers are now appearing in "Brocade" Co.

In "Tip Top Topics" revue, M'Lita Dolores and the Radio Girls are featuring "Bebe" in splendid style.

In "The Love Match" revue Feldmanism is featured by Jean Alliston, who sings "When Will the Sun Shine for Me," and also by Evelyn Sanders, who works the popular "Horsey, Keep Your Tail Up." Also in the same show are Jean and Billy Danvers, who make a sparkling feature of "In Our Parlour."

For her single act Dolce Cariello has selected three splendid numbers, "Out of the Shadows," "A Smile Will Go a Long, Long Way," and "When Will the Sun Shine for Me?" are the titles. The selection could hardly be improved upon.

G. H. Elliott is more than satisfied; he is clearly delighted with his new song, "I'm Going South." It has the real G. H. Elliott ring about it, and will be presented in his usual artistic style when the chocolate-coloured coon gets it properly rehearsed. Meanwhile, he is having sweeping success with "Idaho," which number he is featuring in a way peculiarly his own.

Shaun Glenville has made no mistake in his latest selected song, "If They're Irish, Bring 'Em All In." It is an instantaneous hit at Mr. Glenville's hands.

Leslie D. Jeffries, the popular conductor who is at present directing the orchestra at the Palace Theatre, has been congratulated by Royalty for the excellence of his musical work. Mr. Jeffries, who has toured all through North and South America, is at present registering unqualified success in the popular "Wembling at Wembley With You" song (by Dudley Beresford and Harry Collman).

Francis and Day.

Among the numerous novelties in the song line issued by the house—novelties in which the vast army of summer entertainers are just now keenly interested—the following ditties are well to the fore already:—"Jog Along, Jasper," "Vivian (Vivian won't be 'vamped'"); Fred Barnes's latest hits; "Moonshine," G. H. Elliott's current triumph at the Palace, Blackpool; "You've Got that Irish Way Wid Ye," sung with outstanding success this week at Blackburn by Dorothy Ward; "Pattering Along," sung by Scott Sanders at Hackney with the same success as attended its singing at the London Alhambra the prior week; "Mindin' My Business" and "It Ain't Gonna Rain no Mo'," which, with "'Maggie!' 'Yes, Ma!'" are earning Dollie and Billie well-deserved applause also at Hackney; "What'll I Do?" and "Mamma Loves Papa—Papa Loves Mamma," Elsie Carlisle's big winners at Mile End Empire last week (where likewise Bray and McSweeney made tremendous hits with "Sing Along, Sambo," and "'Maggie!'"); "You Were Right—I Was Wrong," and "Do You Realise? (You are breaking somebody's heart)," Dick Henderson's latest brace of "winners" at Victoria Palace; and "Somebody's Wrong," Gracie Fields' latest triumph in "Mr. Tower of London," now at Shepherd's Bush Empire.

At the Tivoli, Aberdeen, Dalsie Morell is duplicating her success at the Opera House, Dunfermline, the week prior with a Francis and Day repertory, "'Maggie!' 'Yes, Ma!'" proving a tremendous hit.

Madge Kennedy (late "Kiddy") at the Palace, Salford, is scoring heavily in her new "grown-up" act, her fourth number, "'Maggie!' 'Yes, Ma!'" rounding off beautifully a turn of distinction with well-contrasted songs.

Pauline Day, at the Empire, Middlesbrough, is making a big hit with "Wonderful One," in which she is accompanied by F. Rowland-Tims, F.R.C.O., on the great stage organ utilised in the programme presented by W. Griffiths' Enterprises.

That fine comedian, Jack Edge, is now singing on tour the firm's recent acquisition, "My Gal's Face."

The Paget Trio are utilising with best results in "The Evening News" revue, now playing the Royal, Worthing, "When the Leaves Come Tumbling Down."

"Wonderful One," Paul Whiteman's big ballad, is being beautifully rendered by Kitty Gee this week in "Buckshee," at the Royal, Sunderland.

Lawrence Wright Music Co.

Bond Rowell, that polished singer of chorus songs, is most enthusiastically received at the Olympia, Shoreditch, for his fine rendering of "They Were Singing An Old-fashioned Song," which suits him to perfection. He has another Wright song in study for production at the Empire, Hackney, next week.

Harry Clayton produced "Riviera Rose" in "On the Dole" revue at the Palace, Blackpool, recently, with wonderful success. This week he is winning golden opinions with this fine number at the Pavilion, Liverpool.

In Charles A. Stephenson's "Spanish Romance," which is at the Theatre Royal, Grantham, this week, the two biggest vocal hits are "Kalua Moon" and Horatio Nicholls' super-ballad "Riviera Rose."

John Moore, who, at the Theatre Royal, Worthing, last week made the success of his life with "Riviera Rose," with which he is equally successful at the Pavilion, Hawick, this week, predicts that this new ballad will be even bigger than that transcendent success "Romany Rose."

Violet King, the celebrated violinist, who is at the Empire, Croydon, this week, simply brings the house down at every performance with her rendering of "When It's Night Time In Italy, It's Wednesday Over Here," which is undoubtedly the most popular fox-trot tune of the year.

Rose and Budd, who made such an instantaneous hit with the new stormer, "Riviera Rose," at Finsbury Park Empire last week, are again making a hit with this great number at New Cross this week.

Renda Rudd, who is at the Hippodrome, Dublin, this week, has a fine repertoire of Lawrence Wright numbers, including "I Never Miss the Sunshine" and "She's Got the Wana Blues," which are particularly well received by her Hibernian and other hearers.

J. H. Wakefield is making a special feature of "Twelve o'Clock at Night" in Sidney Burns' new revue, "Crash," in which Dorothy Vernon is also making a big feature of a new Wright number.

Jessica Bevan has introduced "Riviera Rose" into "Round the Town" revue at the Hippodrome, Coventry, with wonderful success. The O'Gorman Brothers are also singing their great hit, "When It's Night Time In Italy" in the same show this week.

Darroll Richards, in Ernie Lotinga's "House Full" at the Hippodrome, Leeds, scores a signal success with the already phenomenal ballad hit, "Riviera Rose," of which he is making a special feature.

Keith Prowse.

At the Leicester Palace Malvina is scoring with "Nights in the Woods" and "Last Night on the Back Porch." The Versatile Three have found a big success in "Down on the Farm" at the Hippo., Brighton. This week they are doing enormous. The Savoy Singers and the Male Quartette in "Muddles" revue find this a winner. Belle Isobel, the chic comedienne, writes: "'Down on the Farm' is a great number, and I shall continue to feature same at all my engagements."

C. L. Banyard, manager of "The Mixed Drops Concert Party," says: "As a comedy concerted number 'Down on the Farm' is a huge success, and we have made a big hit with this. In 'The Queen of the Cabaret' this is the outstanding number." Other artists who score with our great novelty song fox-trot include Decima St. Clair, Victor Ripley and Billy Rutherford, Syd Parsons, Jack Tennant, Syd Carmen, &c., &c.

"Last Night on the Back Porch" is being sung and played everywhere. Numerous performers who have included this number successfully in their acts during the last few days include Wal May (The Black Spot), Bert Halliday, Ivor Price, Fred Luker in "Why Worry" revue, Doris Masters, Olga Royce, Syd Carmen in "Ha, Ha" revue, Justus Two, Frank Leonard, &c., &c. Nancy Oldfield, the talented soprano, continues to charm her audiences with "Romany Love." At Shepherd's Bush this week, in "Mr. Tower of London," this number is enormous.

"Bells of the Sea," the great sea song, also finds many new admirers, including Haydn Abbott, Robert Eatough, Claude Spencer, Will Warrington, Ceredig Jones, Arthur Bailey, &c. Myrtle Swan finds 'God Touched the Rose" a winner; Ernest Thomas gains applause for "Sanctuary" and "Dear Little Garden I Love"; Gwladys Wayne gives a delightful rendering of "The Silent Forest," "Song of Long Ago," and "God Touched the Rose"; Lenora Renshaw has a complete repertoire of Keith Prowse songs, which include "Romany Love," "Pierrot at the Dance," "Love's a Sailor," "Then Will I Sing to You," "Lassie o' Mine." Producers, managers, and artists are invited to send 1s. 6d. for selection of new numbers. Please state style.

Herbert Rule, the well-known song-writer, whose previous successes include "Abie, My Boy," "Ours is a Nice House, Ours Is," and "I Want Some Money," has, we hear, signed an exclusive contract with the Lawrence Wright Music Co. with regard to the publication of his future songs. The same applies to Harry Carlton, who wrote the English versions of "Yes! We Have No Bananas," "Mr. Gallagher and Mr. Shean," and "When it's Night Time in Italy." Both these writers are at work on some other big numbers for the summer season, which will in due course be published by the house of Wright.

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LONDON VARIETY THEATRES.

THE COLISEUM.

Grock has come back. What more cheering news could be given to those who love laughter? It is fortunate that he always chooses the Coliseum for his town house, because no other is large enough to contain his admirers. The smile of his welcome grows broader and broader, until there seems to be a danger of the corners meeting at the back of his neck, whereupon his monumental forehead and bright, twinkling blue eyes would suddenly disappear into his vast gurgling and chuckling throat. His performance, of course, remains a masterpiece of deft joinery. And because every joke fits exactly into place, every action has the air of being caused naturally and spontaneously by the preceding incident. Grock has only to be brought to the piano and all the series of mishaps that drive his partner to despair become inevitable. He has only to take up violin and bow to be plunged into a series of difficulties, such as the disappearance of the strings, or the bewildering discovery that he holds the instrument in the wrong hand.

That Lopokova should be present in the same bill is one of the happiest proofs of the Stoll management's artistry. Her humour is as subtle and delicate as his is broad and full of gusto. Fortunately, she is again dancing with Idzikowski as the grisette in "Madame Angot," which reveals them both in a mood even more frolicsome than that of "Carnaval." Edna Thomas also continues to grace the programme with her charming melodies of the plantations, refined and sweetened by the influence of Southern drawing-rooms, whose atmosphere is conjured up by her crinoline.

Besides Grock, the newcomers are notable for the inclusion of Coram, most popular of all ventriloquists. "Jerry" has more personality than any other puppet, and seems more "alive" than some persons of flesh and blood. His style of military back-chat is a model of its kind, though not to be recommended for insertion in the manuals of training. The Lilliputians of Edgar Curtis are, because of their human heads, not to be classed as his rivals. They are the concentrated essence of human liveliness, possessing an extraordinary amount of attractiveness to the cubic inch of their diminutive bodies.

"Mendin' a Door" is full of happy absurdities, and Power and Bendon can be relied on to keep the audience in a continuous state of laughter with their discoveries of the many wrong ways of getting a job done. Willy Woltard's juggling is as effective in its serious aspects as it is pleasant in its divertingly unexpected "spoof." Gina Dory is an attractive singer, Frederic Culpitt a "magical comedian," with a way of his own, and the Seven Embassy Girls a capable set of dancers.

THE ALHAMBRA.

There is no lack of mirth at the Alhambra this week. Harry Tate, whose unerring instinct for subjects which appeal to every mind keeps his sketches always topical, makes genial fun of the public's pet hobby in "Broadcasting." That he has touched the public where it is most ticklish is evident in many shouts of laughter. Though "Fishing," or "Motoring," would still be as popular as ever if revived, the skit on wireless has added point because for every angler or driver there are at least ten possessors of wireless sets. Little Tich again paints his pictures of the excitement of a grocer's life and the fame of Little Billy Robinson, and the Griffiths Brothers indulge in their joyous masquerade as a performing horse.

But the comedians are in still stronger force. In addition to these redoubtable mirth-makers, there is Neil McKay. He is almost unique in being a Scottish comedian with a wildly fanciful style. As a "Scot by persuasion though Bolshevik born," he appears in a gaily extravagant costume, consisting of Russian boots and breeches, kilts and bagpipes, bandsman's tunic, Bolshevik beard, and Guardsman's bearskin. As a sailor he dances the most abandoned of hornpipes, and sings a ballad of shipwreck caused by a collision with the "9.15 express."

The Kenna Brothers are irresistibly droll in their aeroplane voyage in the Arctic Regions. They are acrobats with a strong vein of originality, and their "turn" has a freshness of style which makes it stand out prominently from all others. The Five Musical Kaeths stage their accordeon band in a picturesque Dutch setting which lends additional charm to their playing, and the backcloths of Otora San, a pretty Japanese dancer, are a worthy setting for her graceful movements. The Gresham Singers return to the scene of many former triumphs to delight us again with their ravishing harmony, and "Look Out" continues to arouse our curiosity with its optical astonishments.

VICTORIA PALACE.

Messrs. Jimmy Nervo and Teddy Knox, most fantastic of comedy tumblers, contrive to do two excellent shows here in addition to their appearances in the Palladium revue. Although they have to eliminate their famous slow motion episode, which never fails to evoke roars of laughter, their show still remains packed with comedy, and represents one of the finest pieces of burlesque on the halls to-day. Mr. Harry Weldon, with his cod imitations, puts "Bronzo" across with all his accustomed éclat, and scored a further volley of laughs for his ever-popular "Sailor's Wooing" number. Mr. William Burr and Miss Daphne Hope are two talented artists, with an attractive setting, and two excellent numbers in "I'll Promise You" and "I'll Build a Bungalow."

Miss Gladys Carleton, the "girl with the golden voice," fully lives up to the description, and makes a big impression with two well-selected and well-rendered numbers, "Dearest" and "Julio of Argentine," both of which are enthusiastically received. Mr. Dick Henderson, of course, is a great favourite, and sings "You Were Right, I Was Wrong," and "Do You Realise?" in his inimitable manner; Our Palace Girls dance delightfully as ever to the refrain of "Sitting in a Corner," with the usual luminous effects; Mr. Martin Broones, another American new-comer, sings two of his own compositions, "Love and Kisses," and "Why Should I Weep?" and the Egypse Camp Company, in a display of whirlwind acrobatics, complete.

SOUTH LONDON PALACE.

If all revues were of the calibre of "Zip," there would not be need for the directors of the Syndicate Hall to consider any change of policy with regard to this hall. "Zip" means that extremely capable and clever pair, Billy Caryll and Hilda Mundy. To say they dominate the show is to state a truism; what does make you marvel is, Where does Billy get all his gags from? Nothing is funnier than the duologue between this lively couple in the cabaret scene, and the audience kept their seats until the final curtain, which was raised five times.

Others in the cast were Dora Dolaro, who sings splendidly; Mareski, the violinist, whose playing of popular airs was well received; and Jack Skelbo, who was heard to advantage in "Indians" and "The Winding Road." Miss Mundy gave delightful renderings of "He Loves It" and "In the Park." The playing during the interval of "Indian Love Lyrics" by Mr. Paul Clifford's orchestra was much appreciated.

WILLESDEN HIPPODROME.

A very good variety programme is being put on at the Willesden Hippodrome this week. Ivor Vintor, the clever little comedian, delights the audience with his well-chosen songs, while his quaint stories about his sister's young man bring forth much laughter. Especially good is his schoolboy number, "I'm Fed Up." Johnson Clark has an entirely new and original ventriloquial scena, entitled "Romany Rye," in which he encounters a gipsy boy. The dialogue is quite up-to-date and most amusing, and earned for him unstinted applause. S. W. Wyndham—the comedian with a voice—is also a distinct feature of the programme. His songs about Mrs. Murphy and the absent bridegroom being voted very good. Naughton and Gold, two clever cross-talk comedians, have a very amusing burlesque on two British workmen, while Vera Wootton, as irresistible as ever, has three excellent songs, the best, perhaps, being "Bang! Went All that Mother Said." Daisy Dormer is also a great favourite with her Spanish number, while her dancing is much enjoyed. Frank and Somers, jugglers, perform some smart feats with the clubs, and Carrie and Dick, athletes, complete.

The popular soprano, Doris Ashton, made her welcome reappearance in town on Monday at the Shoreditch Olympia, and remains in town on the L.T.V. circuit for eight weeks.

"COPPER-NOB."

At Derby.

Musical comedy revue. Produced at the Derby Hippodrome on Monday.

Mr. Ernest C. Rolls launched another success when he produced "Copper-Nob" at the Hippodrome, Derby, on Monday. The effort is claimed as something more than a revue, and certain it is that there is some semblance of a connected story dealing with the rise of "Copper-Nob," a child of the gutter, to the exalted position as the wife of the baronet who pursues and wins her. In the telling of this story there is pathos and humour, and at times the atmosphere was that of the drama. Miss Jennie Benson, as the rufus-haired urchin who finishes up in glittering raiment, scored a triumph. One moment she was the light-hearted, typical revue star; another, she showed ability as a tragedienne that would do credit to the legitimate stage. It was in the latter guise that she appeared in "A Night of Dreams," a tale of the Chinese opium den, and her singing of "Heartaches" touched the right chord of sentiment. On the lighter side she gave us "Coincidences" and "Impressions," whilst "Shanghai," a haunting melody with guitar accompaniment, which she shared with Charles Wilbur, earned for them a recall. Bruce Green kept the house greatly amused, and was as funny without his "dame" make-up as we are accustomed to see him with it. His Spanish bull-fight burlesque was a scream, whilst as the manager of a beauty parlour he made the most of some clever material for fun-making.

Herbert C. Sargent has collaborated with Ernest C. Rolls in the book, and the music is by Max Darewski.

NEW CROSS EMPIRE.

A fine variety entertainment drew a large audience to the New Cross Empire on Monday evening. Charles Austin is funnier than ever, with "Parker's Burglary," and is ably assisted by Blanche Maynard, Arthur West, and Gus Sharland, and caused continuous laughter while he occupied the stage.

Ernie Mayne, the inimitable, sang "Oh, Granny, What Big Eyes You've Got," and told us all about the newly-elected Members of Parliament. Tom Newell, as a character dame, with a very pretty setting, prepared his 98 wives for kit inspection in "East is East," and an excruciatingly funny public-house scene, with some clever cross-talk, amused everybody. Francesca Gordon and Harold Dayne played up well in support.

Rose and Budd gave us some songs, with plenty of chatter and talk, and Didama and Partner went through some novel feats of equilibrium very skilfully, with some musical numbers "the other way up." Betty Blake and Phœbe Bonner danced their way into favour very gracefully with a schottische, waltz, and a speciality dance. The song, "When the Wintry Day is Over" went well.

Denis O'Neil has a very good number, "It's Only a Step from Killarney to Heaven," a winner if ever there was one; and his Irish quips and jokes kept everyone laughing.

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GUY'S MILITARY BAND.
ERNIE MAYNE.
DAISY DORMER.
IVOR VINTOR.
VERA WOOTTON.
ALICE CRAVEN.
MILLER & CANNING.
SAM HILTON.
VICTOR KING.
BILLIE & BURKE.

6.30 KILBURN EMPIRE 9.0
Tom Wall Presents
"OUR LIZ."
A New Musical Revue in 3 Scenes,
Featuring—
RENEE REEL.
HERBERT DARNLEY.
LESLIE HATTON,
And
JACK BARTY.

6.15 LEWISHAM HIP. 8.40
William J. Wilson Presents
The Brilliantly Successful Musical Comedy
"THE GIPSY PRINCESS."
Star Cast Includes—
DESIREE ELLINGER.
ARNOLD HALSTEAD.
R. BARRETT LENNARD.
DENIER WARREN.
MAUDIE FRANCIS.
CLAUDIA GUILLOT.

6.30 CAMBERWELL PL. 9.0
Lew Lake Presents
The New Revue—
"JINKS."
Featuring—
BOB STEVENS
and
DERRA DE MORODA.

6.30 GRAND, ClaphamJ. 9.0
West-End Productions Present
"BROADWAY JONES."
A Scream in 4 Acts.
Written by George M. Cohen.
HARRY PIDDOCK as "BROADWAY."

6.30 HAMMERSMITH PL. 9.0
The British Vaudeville Productions Present—
"BONK."

6.20 ILFORD HIPPO. 8.40
Firth Shepherd, Ltd., Present—
"THE HONEYMOON GIRL."
A New Song and Dance Revue,
Featuring—
GEORGE CARNEY
And
BARBARA BABINGTON.

6.30 SHOREDITCH OLY. 9.0
SHIRLEY KELLOG
(The Famous Star of Many London Hippodrome Revues) in
"THE RAINBOW."
Produced by Albert de Courville.
With—
BILLY BENNETT
and
STAR CAST OF LONDON ARTISTS.

6.15 CROYDON EMPIRE 8.30
E. B. Seener Presents
The Screamingly Funny Musical Extravaganza—
"A TRIP TO PARIS."
Featuring—
FRED. E. TAYLOR
and
E. B. SEENER.

6.30 ISLINGTON EMPIRE 9.0
KHARUM.
NAUGHTON & GOLD.
HARRY CHAMPION.
HERBERT LEE.
JACK WYNNE & CO.
ERNIE ROMA.
GRACE CUNARD.
CAMILLA FEO.

6.30 POPLAR HIPPO. 9.0
JOHNSON CLARK.
NAUGHTON & GOLD.
VIOLET KING.
HAL WRIGHT.
HARRY BEDFORD.
THE UNIQUES.
HARRY EMERIC.

6.30 WILLESDEN HIP. 8.45
SAMSON (The Strongest Man on Earth).
FRED CURRAN.
DORIS ASHTON.
WILSON HALLETT.
BEN ALBERT.
FOLLY'S WHIRL.
MAYNE & SHERIDAN.
NELL & BRADDY SHAW.

6.30 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present—
"THE VILLAGE BLACKSMITH."

6.30 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present—
"HER NIGHT OF SACRIFICE."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"What Every Woman Knows" has the advantage of having Miss Hilda Trevelyan in the rôle of Maggie Wylie, and she does ample justice to this engaging character, so utterly frank and yet so practical and artlessly human. Mr. Guy Buckley makes an intriguing John Shand, the reticent lover who is all out for a career with his University education; and Mr. Frank Pettingell is a sound David, with Mr. Gordon Macintosh as the younger and more ebullient brother. Mr. E. H. Paterson does the old man well; and of the rest Miss May Congdon is a pleasing Comtesse.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D. and B. M., Mr. H. Rushworth.—Mr. M. Klit-Gaarde presents "The Nine o'Clock Revue," a type of entertainment which this house only occasionally indulges in. The Little Theatre company is an astonishingly able one, and what with the catchy songs, the laughter-provoking burlesques, the agreeable comedy, and the tasteful dressing, the show has much to commend it. The revue is, moreover, cleverly knit together, and has a certain continuity. The performances of Miss Zoe Corner and Miss Mary Royter are both attractively done, and in addition to Mr. Klit-Gaarde himself there is a quartette of others who are responsible for some excellent work—Messrs. Leedham Stanley, Hugh René, William A. Scott, and Bernard Knowles. The dancers, E. Albert and Gola Bette, furnish an agreeable diversion; and good support is given by the Misses Ivy Barratt and Noreen Davis.

ALEXANDRA THEATRE. — P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—After pantomime comes the old favourites, the Raynor Repertoire Company, with Miss Ennis Lawson remaining as the leading lady. On Monday, "The Easiest Way" was given, Miss Lawson representing Laura Murdoch with distinction, and Mr. F. Blake, as usual, giving a sound study of John Maddeson, who comes home rolling in dollars. Then Mr. Wright Scaddan plays the old and discarded lover, Willard Brockton, with determination; while among others Miss Isla Barnett-Vayne and Mr. Leslie Beaufort are fully adequate.

BORDESLEY PALACE.—P., Moss' Empires; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Messrs. Beresford and Pearce, Ltd., present the revue, "Snatches," which feature an acrobatic absurdity, the Keystone Police, in a comic football match. Among the principals in this snappy show are Winnie Warden, Diana Dane, and Olga Ashford, Fred Gerrard, Geo. Sanger, Frank Farrell, and Bert Rouselte, together with Jubb and Jerome, the Zenora Dancers, and Stanley's Drummer Girls.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—"Music and Magic" affords another opportunity to see the wonderful effects of the Samoiloff change lighting. Chas. Brookes and Irene Ford are a smart pair in song and dance; while the Sisters Walker and the Coney Island Band add to the merriment. After pantomime, Florrie Forde comes along with some fresh chorus songs; and Tom Clare displays his ability as a piano-and-I entertainer in agreeable style. Rich and Galvin, and that other popular pair, Bower and Rutherford, add to the lighter side; while Claude Gardner introduces some clever light burlesque, which is vastly entertaining. In addition, Marriott Edgar, in "Sowing the Seed," is most amusing, having as assistant in his "uncommercial commercial" act, Horace Percival.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"The Barnstormers," following a long absence, returns to Birmingham, and proves to be no whit less popular than before. Jack Morrison is a versatile leader, and shows a true penchant for comedy, making his points with apparent ease, and leaving a desire for more. Ouida Macdermott the principal lady, has a captivating manner, and as the successor of Jennie Benson created a capital impression. Dan Whiteley stands out for a pleasing performance; and among others who came under agreeable notice are Florence Desmond, Jack Leopold, and Lola Neilson; while the St. Bernard Octette add to the welcome vocal side of the programme.

GLASGOW.

THEATRE ROYAL, LTD.—M. Ds., Mr. F. W. Wyndham and Mr. G. T. Minshull; R. M., Mr. Harry F. Ashton; Mus. D., Mr. Ernest Carpenter.—The Wylie-Tate production, "Good Luck," is here. The cast includes Mr. Arnold Richardson, Mr. Charles Cullum, Mr. Percy Rhodes, Miss Claire Romaine, Mr. Leslie Perrins, Miss Joyce Corfield, Miss Phyllis Claude, and Mr. Herbert Landeck.

KING'S.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—This week the Lyric Club are appearing here in Offenbach's opera, "The Princess of Trebizonde." The proceeds will be given to charity.

OLYMPIA.—M., Mr. W. Scott-Buccleuch; Mus. D., Mr. John Henderson.—The attraction here this week is the revue, "Sparklets," presented by James Currie. A strong cast includes Jack E. Raymond, Queenie Forbes, Sam Lockridge, Norman Donald, and Edith Macleod. A pleasing feature is the specialities by Melville and Meta and the Kurry Girls.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis; A. M., Mr. J. H. Cameron; Mus. D., Mr. H. Fox. — The Jesse L. Lasky's Paramount picture, "The Covered Wagon," continues for another week.

ALHAMBRA. — M. Ds., Messrs. Alfred Butt and R. H. Gillespie; M., Mr. C. W. Crossley Taylor.—The Matheson Lang visit of last week is being followed by another attraction having strong dramatic interest. Mr. William Archer's brilliant play, "The Green Goddess." The piece, as presented by Mr. Gilbert Miller, with a strong company, headed by Miss Dorothy Rundell (Mrs. Creskin) and Mr. Frederick Victor (the Raja).

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—Harry Day's attractive revue, "Ideas," is here.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Jack B. Taylor's revue, "Wild Oats," is visiting the Pavilion this week. In an all-round clever company Jack Hodges, Freddie Watts, Blanche Pearl, Ivy Wright, Gaby Revette, Henry Weste, Innes Tennent, Lily Irene, and the Wonder Girls are most prominent.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullian H. Wilson.—On her present visit Miss Phyllis Neilson-Terry brings the new play, "Stigmata," which, on Monday evening, was witnessed by an audience who were by turns charmed by the wonderful stage pictures and impressed by the blending of romance and religion. Miss Terry played Gemma dei Savorigi with an artistic finish, the various moods of the character being very naturally presented, while the chief members of the company provided valuable support. Among these were Edgar K. Bruce, who played the brutal Taldo Savorigi in powerful manner; Cyril Sworder, an artistic Pelegrimo; J. C. Aubrey, a brilliant Sciarra Della Tosa; George Skillan as Gianino, and Miss Henrietta M. Leverett (Mother Buonaccorda).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—On its last visit to this popular theatre, "The Belle of New York" did great business, and, judging by the crowded audience on Monday evening, and the enthusiasm displayed, there is every reason to believe that the present one will make good money. Mr. J. Bannister Howard's company is capital in every way. Evelyn Ray, who possesses a cultured voice, delights everybody with her singing and acting as Violet Grey; Johnnie Schofield, junr., plays Blinky Bill to the life; his partner, Mamie, is admirably given by Lily Hazelton, whose acrobatic dancing earns rounds of applause; Primrose Hill is a lively "Fifi," Kenneth Mugg is worthily impersonated by Walter Uridge, J. P. Marsden makes a humorous lunatic, and George H. Asquin is the Ichabod Bronson.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter. — "Hobson's Choice," a broad Lancashire comedy, which ran here for seven weeks with surprising success, had to be taken off at last in order that the season's programme should not be upset. In its place the resident company are presenting Galsworthy's "The Pigeon," preceded by Barrie's "Half an Hour." Both works are treated in artistic manner, the players extracting from them their best points. In the former, Mr. Herbert Lomas, with his excellent assumption of Christopher Wellwyn, puts in much work; Mr. James Harcourt is the bibulous Timson in very humorous style; Miss Muriel Randall makes a lively Ann, a very naturally-acted Ferrand comes from Mr. William Armstrong (who, by the way, is producer at the theatre), and others are Miss Primrose Morgan, splendid as the flower seller; Hugh Williams, in a capital study of Megan; and Michael Hogan (Professor Calway). In "Half an Hour" appeared Miss Una Dysart (Lady Lilian), Hannam Clark, Michael Hogan (Dr. Brodie), Miss Constance Pelissier, Miss Primrose Morgan, Ireland Wood, and Arthur Hammond.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—An important engagement here is Miss Phyllis Dare, with the new musical comedy "The Street Singer," which is being played once nightly. Her rôle of Yvette is handled by her in dainty manner, highly pleasing to her audience, and among her chief supporters are Arthur Pusey, who, as Bonni, sings in agreeable fashion; Phœbe Hodgson, a capital vocal Estelle; Hugh E. Wright, a humorous Francois, helped greatly by Julie Hartley Milburn, the designing widow, Violette, Henry Caine (Armand), and Dorothy Fane (Marie). The staging is excellent, the augmented orchestra effective, while there is an efficient male and female chorus.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The British National Opera Company are putting in a second successful week, among the attractions being the first presentations in Liverpool of "Alkestis" and "Gianni Schicchi." Other works of the week were "Mastersingers," "Madam Butterfly," "Aida," "Pagliacci," "Louise," "Samson and Delilah," and "Trovatore."

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Gilbert Hall; Mus. D., Mr. Benjamin Parks.—Here Jack Bastow and Clinton Carew are presenting the revue "Dashes," in which appear Jack Bastow, Cliff Dacre, Elsie Maynard, Frank Vant, Lew Hedges, Three Pinks, Alice Ventnor, and Clinton Carew.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—An amusing revue, "On the Dole," is being given here by Thos. F. Convery's company, which includes Albert Burdon, Ada Burdon, Harry Clayton, Vie Vivienne, J. Wakefield, Syd Railton, Billy Russell, and Johnny Kavanagh.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Mr. J. A. E. Malone's company (by arrangement with Charles Frohman) provide here a very enjoyable performance of the perenially interesting "Peter Pan," with Miss Maisie Darrell in the title-rôle, for which she is charmingly and aptly suitable. Miss Marguerite Moreton adds an ingratiating impersonation of Wendy; Mr. Lionel Gadsden's depiction of the humorously sinister Captain Hook is excellent; and there is capital work done also by Mr. James Whigham and Miss Maisie Crowley as Mr. and Mrs. Darling, Mr. Rice Cassidy as Smee, and Mr. Archie Selwyn as Gentleman Starkey.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson—The pierrotic entertainment purveyed here by The Co-Optimists is receiving full appreciation by good houses, and no wonder considering the novelty and variety of the programme and the outstanding talent of the performers. These include Miss Phyllis Monkman, Miss Mabel Green, Miss Doris Bentley, Miss Babs Valerie, and Messrs. Austin Melford, Davy Burnaby, Melville Gideon, Gilbert Childs, Stanley Holloway, and Wolseley Charles—truly a combination to conjure with.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A powerful bill here is topped by the Swanee Minstrels, who provide a popular and enjoyable turn; George Formby, junr., in comedy numbers, also figures to advantage; there is some fine dancing by Zelda and Freda Jenson; and Les Trombettas, Norman Carroll, Herbert La Martine, and Jerez and Ford supplement with clever and entertaining items.

HULME HIPPODROME.—P., Messrs. Broadhead & Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callaghan.—Mr. Fred le Cren's farcical comedy, "Models and Muddles," is proving very much to the taste of patrons here this week. Adah le Cren as Lucille is the principal "model," and a smart and attractive one; and Harry le Cren has capital opportunities for laughter-making as Montague Biggs, secretary to the artist, Professor Stein, who has a good exponent in Fred Millar. Nina Dale, Fred Oxo, Joe Poynton, and Kitty Gannon are others who do well in a fully competent cast.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company continue their successful series of revivals here by a vivid and convincing performance of "Rogues and Vagabonds."

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The Broadhead Dramatic Company extends its operations to this theatre, where "Two little Drummer Boys," played recently at the Osborne, is put on. This is a good move, duly appreciated by rapt audiences, and the cast has more than a sprinkling of outstanding talent, as will be recognised by the inclusion of such names as Mr. Lodge Percy, Mr. Charles Brandon, Mr. William Brookfield, Miss Gertrude Bonsor, and Miss Marie Paxton.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes. — Mr. Ernest Dottridge's success, "Billy," is doing capital business here, proving itself quite one of the best things of its kind on the road. Stan Annison, Robert Woollard, Dolly Dubois Nita Jarche, and Lucy Murray are the principals.

PALACE.—M. D. Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—"Katinka," presented by Mr. Robert Macdonald, is the attraction here. A first-rate company includes Evelyn Drewe, Gordon Sherry, May Marton, Stella Gastelle, Sinclair Cotter, Frank Webster, Fred Colley, Violet Rowe, Burt Greene, Empsie Bowman, and Phillip Phillips. The chorus and orchestra under the direction of Mr. William Robins.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson.—An excellent bill here includes Bransby Williams; Marie George and Ernest Butcher, with Ethel Brigstock at the piano; Dan Leno, junr.; Jerry and Co.; "A Whirl of Girls," featuring Maggie Dickinson, Syd Culver, and Al. Clark; the Serlany Troupe; and Farlane and Mac, comedians.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe.—That popular musical comedy, "The Merry Widow," is delighting large audiences here. Miss Nancie Lovat as the Merry Widow gives a pleasing rendering of the part; Mr. George Graves, in the humorous part of Popoff, is most successful; and Danilo could not have a better exponent than Mr. Carl Brisson. Excellent support is given by Misses Ileene Evleyn, Flora Courtney, Messrs. W. H. Rawlins, Clifford Seyler, and James Wilton.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony; Mus. D., Mr. Frank Milner.—Foster Productions present "Partners Again," with Mr. Robert Leonard as Mawruss and Mr. Philip White as Abe.

EMPIRE.—Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah. — Mr. Harry Day's revue, "Radios," is paying a welcome return visit. A strong company is headed by that clever comedian George Clarke, with Kitty Emson as leading lady.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—The musical comedy, "The Early Girl," is the attraction here. A good cast includes Dorothy Lena, Winifred O'Connor, Muriel White, Richard Cooper, Albert le Fre, and George Warde Morgan.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—The musical creole revue, "Down South," is presented by Mr. William Garland. The company includes Will Garland, John Mounsey, Eddie Myers, Myrtle Grove, Rosie Garland, Stella Dawson, and a full chorus of Creole beauties.

At His Majesty's Theatre, ABERDEEN, the O'Mara Opera Company are appearing for a fortnight. At the Tivoli the revue "Laughs and Ladies" is presented.

At the Hippodrome, ACCRINGTON, Messrs. Pearse and Bereford present the revue "Realities." The cast includes Ernie Leno, Chris. Van Bern, Bob Barlow, Billy and Betty Bourne, and Raymond's Cabaret Girs. At the Princes "The Bad Man" is the attraction.

At the Theatre Royal, ASHTON, the attraction is "Betty." The Empire Hippodrome is staging a musical comedy revue, "The Movie Star."

"Bluebeard's Eighth Wife" is at the Theatre Royal, BATH, where this week she succeeds in the person of Miss Honor Bryne in amusing large audiences. In Mr. Lionel Bute's excellent company are also Francis Roberts as John Brown and Leonard Walker as the Count. At the Palace the bill is headed by Monti H. Lyle and his Southern Syncopaters of melody, mirth, and magic, to which Phyllis Eck contributes special dances. Other turns are given by Kit and Eddie O'Shea, Sydney and Adelaide, James Hunter, and Wensley and Dale.

At the Grand Opera House, BELFAST, the attraction is "The Return of Sherlock Holmes," featuring Mr. Eille Norwood, supported by a strong company. The Royal Hippodrome are drawing crowds with Albert De Courville's revue, "The Whirlwind," with a capital cast, including Harry Welsh, West Doris Lee, Paul Daly, Eric Woodburn, Eddie Childs, Jean Collin, &c. The Empire attraction is the laughter revue, "Ha, Ha," with a strong cast, including Miss Claire Foster, Alfred Brookes, Charles Stevens, Alex. Kennedy, &c. At the Gaiety vaudeville is sustained by the Novelty Melodeon Band and Fred Brand, Collins and Russell, in comedy vocal and dancing scena, are at the Coliseum.

At the Argyle Theatre, BIRKENHEAD, the company includes Jack Edge, David Poole, the Bohemian Trio, the Calno Troupe of Acrobats. Hope and Watt, Charley and Irene Vesty, Jack Dodds, and Jean Furness. At the Hippodrome Mr. Tom Walls presents the musical comedy "Suzanne," the cast of principals comprising Dennis Hoey, Bert Murray, Jessie Moore, Hay Dillon, Lily Moore, Mabel Holmes, and Alfred Wellesley.

At the Theatre Royal, BLACKBURN, the local Meistersingers are presenting "Merrie England" for charities. The Royal Vaudeville Entertaining Syndicate present the musical play "Poppy's" at the Prince's Theatre, with a cast including the Power Bros. and Wynn Hynes.

Dorothy Ward and Shaun Glenville top the bill at the Palace Theatre, and are supported by Wright, Conelly, and Mac, Burton and Harris, Henry Bekker, and Andy and Irving.

At the Opera House, BLACKPOOL, "Paddy the Next Best Thing" is the attraction. "The Talk of the Town" is the musical comedy at the Grand, and G. H. Elliott heads the bill at the Palace of Varieties.

"The Lady of the Rose" is at the Theatre Royal, BOLTON. Miss Helen Rose Innes and Alec Fraser sustaining the principal rôles; while at the Grand is a strong variety company; comprising Fred Kitchen, Harry Whitehead, Charlier and Cuvelier, Elmar Trio, Larola, Sammy Shields, and Key and Keyworth.

At the BOSCOMBE Hippodrome, the attraction is "Plum Blossom." Prominent in the cast are Billy Rowland and The Anarios.

"Outward Bound" pays a first visit to the Theatre Royal, BOURNEMOUTH. Cast includes Miss Angela Mackay, Mr. Frederick Keen, and Mr. Oswald Marshall.

At the Prince's Theatre, BRADFORD, Mr. Robert Courtneidge is presenting "Paddy, the Next Best Thing," with Miss Muriel Munro in the lead. At the Alhambra, "Ginger," with Dick Tubb, Hedges Bros. and Jacobson, and Mona Magnet, is being played; while at the Palace "Bill Out of Work," with Billy Royll, is staged.

At the Theatre Royal, BRIGHTON, is Mrs. Patrick Campbell, in "The Second Mrs. Tanqueray" and "Magda," supported by Mr. Herbert Thomas, Mr. William Burchill, Miss Aileen Simonsen, and others. Sessue Hayakawa is at the Hippodrome with his company. "Richard, How Could You?" holds the boards at the West Pier Theatre, with Harry Roxbury, J. E. Nightengale, and Miss Doris Thorne. Miss Ruby Kimberley and company is at the Grand Theatre, with "Queen of the Cabaret."

At the Prince's Theatre, BRISTOL, Dennis Neilson-Terry and Mary Glynne appear in the new play in three acts, "The Honourable Mr. Tawnish." At the Hippodrome we are "Seeing Life." The chief comedian is Edwin Lawrence, and the cast includes John Harcourt, Ernest Lester, Geo. Doonan, Ivy Brighton, Lily Lapidus, Jane Ayr, the Royal Welsh Octette, and an excellent troup of Tiller's dancers. At the Empire Harry Day's "Mirrors" makes a return visit. At Bristol's Little Theatre "The Return of the Prodigal," by the repertory company, continues to draw large houses.

At the Palace, BURNLEY, the Six Brothers Luck are presenting the farcical revue "Forbidden Fruit." The musical comedy success "Sally" is at the Empire. At the Victoria the attraction is the "Joy-Wheel" revue, presented by Tom Vernon. The cast includes Ally Benson and Bobbie Burns.

Horsfield, Daunt, and Mitchelson present "Bought and Paid For" at the New Theatre, CAMBRIDGE, and on Thursday, Friday, and Saturday, "Quinneys."

At the New Theatre, CARDIFF, Sir Alfred Butt presents the musical farce "Stop Flirting." Chief rôles are in the capable hands of Mr. E. Louis Bradfield, Miss Dorothy Waring, Miss Phyllis Bourke, Mr. Strafford Moss, Mr. Eric Algar, and Mr. Dino Galvani, with Miss Joan Bryant and Mr. Gerald Seymour displaying their exceptional dancing skill. The Macdona Players in Bernard Shaw Repertory are in the second week of their visit to the Playhouse. A strong variety programme is presented at the Empire, consisting of The Weaver Bros., George Bass, Leon Kimberley and Helen Page in "Spring is Calling," Fred Russell with "Gladys" and twenty mechanical actors in a ventriloquial number, Tom E. Hughes, George D'Albert and Les Stadiums, with a big extra attraction to the programme of the London Band, conducted by Mr. Emlyn Thomas.

At the Theatre Royal, COATBRIDGE, Bert Grapho presents "What a Lad."

At the Theatre Royal, DARWEN, Harry Korris presents the musical burlesque "Not So Dusty," by Harry Bright.

The George Edwardes production, "Toni," is being presented at the Grand Theatre, DERBY. The production is on a lavish scale, and a strong company includes Veronica Brady, Leo Franklyn, and Marguerite Ronald. At the Hippodrome Mr. Ernest C. Rolls' new revue, "Copper Nob," was produced.

At DEVONPORT Hippodrome much instruction and incidental amusement is afforded by an interesting turn depicting the construction of moving pictures, other good turns being Hartford and Hartford, Stanford and Lyons, Lily Denville, Lilian Carter, and Ringler Bros. in a clever juggling act.

Messrs. Smith and Milestone present "Come In" at the Grand Theatre, DONCASTER.

At the Royal Hippodrome, DOVER, Francis Weymouth is presenting the musical comedy revue "Flickers and Flashes," and at the King's Hall Dolcie Gariello, character vocalist, is appearing.

At the King's Theatre, DUNDEE, Joe Morrison presents "Jazzland," a bright and entertaining revue. Principal parts are cleverly undertaken by Charlie Wood and Maisie Terriss; and others who contribute to the success are Ben George, Harry Bedells, Bryant, Anderson Duo, and De Busse. An outstanding feature of the show is Joe Morrison's Syncopated Orchestra. At the Victoria Theatre General Manager Blackman has attractive fare in "Trumps," a revue presented by Addison Productions. Jimmy Cairns and Hector Donald are the chief fun purveyors; Ray Cardle's and Alec Ascot's singing is of a high standard; and others prominent are Gertie Willow, Eddie Lerone, Bessie Bendon, and the Twelve Dainty Dinahs, graceful dancers.

At the Devonshire Park Theatre, EASTBOURNE, Muriel Martin Harvey and David Miller in "A Message from Mars." At the Pier Theatre, Ethel Warwick and company in "Mr. Pim Passes By." Jack Cromo presents a new revue "The Goods," at the Hippodrome.

"Capital Levy" is at the Crown Theatre, ECCLES. It is a bright revue in twelve scenes, with Dan Rayner, Max Miller, Ida Conroy, Vera Kitchen, and the Trocadero Girls.

At the Lyceum, EDINBURGH, the Carl Rosa Opera Company on Monday entered upon a fortnight's engagement, opening with "Fidelio." Beethoven's fine composition received an admirable interpretation alike from principals, orchestra, and chorus. Miss Eva Turner's impersonation of Leonora was delightful, both from the dramatic and vocal standpoint. Mr. William Boland's pleasant voice did full justice to the music of the part of Florestan; Mr. Frederick Clendon, Mr. Appleton Moore, Mr. E. Gilding Clarke, and Miss Maude Neilson completed a highly competent cast. The Maurice Productions present "A Week in a Night" at the Royal. Mr. Sam Mayo, Miss Mabel Marks, Miss Molly Johnson, Mr. Walter Stephens, Mr. Peter Delahanty, and the Sixteen Super Soubrettes form a combination making for much merriment. At the King's Mr. Matheson Lang and company are attracting crowded audiences to see the performances of "The Phantom Ship." The Empire programme consists of a revue, entitled "All in Favour," in which Miss Florence Helm, comedienne, and Mr. Frederick Bentley take the principal parts. Miss Helm enlists the favour of her audiences in every scene, where her bright presence figures, and the humour of Mr. Bentley never flags during the progress of the piece, which contains many mirthful episodes. Mr. Bruce Cameron and Mr. Harold Brownlow, Miss Alma Vane, Miss Mabel Lambeth, and the Lawrence Tiller Troup give efficient support.

A good vaudeville programme at the Hippodrome, GLOUCESTER, includes the Zancigs, Evelyn May, Haywood and Hay, Victor Niblo, with his talking birds, Gracie Grahame, Bryan O'Sullivan, and Hall and Turn.

The attraction at the Tower Theatre, GOOLE, is "Pleasure," presented by Clifton Shaw. Included in the company are Dorothy Rose, Renee Ray, Stewart McBean, Aorrie Overden, Merthyn Watkins, and Gordon Loates.

At the HALIFAX Theatre Royal Mr. Robt. Courtneidge presents Henry Baynton in a repertoire of famous plays. At the Grand Theatre, Mackintosh's Operatic Society are making their debut in "The Pirates of Penzance." The new burlesque, "The Fun Shop of 1924," is presented by Ray Brothers at the Palace.

Sybil Thorndike's company in "The Lie" is at the Gaiety Theatre, HASTINGS, with Dora Barton in the cast.

At the Lyceum, IPSWICH, the George Edwardes Company is appearing in "Whirled Into Happiness," and at the Hippodrome Jackson Owen's revue "Episodes" is the attraction.

Mr. Cyril Boganny presents his revusical production "Hot Lips" at the Theatre Royal, JARROW.

At the LEEDS Grand Mr. Gerald Ames appears in "The Dancers," presented by Frank Curzon and Gerald du Maurier's company. "The Cabaret Girl," with Norman Griffin and Mary Leigh, is at the Royal. Harry Day's "Crystals" is at the Empire, the company including Jimmie Leslie, Kitty Colyer, and the Porth Octet. Ernie Lotinga's "House Full" provides excellent fare at the Hippodrome. "Jogging Along" is the attraction at the Queen's. At the Varieties Ted E. Cowley presents and appears in "Lizzie," supported by Sara Rosebury and Len Drew.

The attraction at the LEICESTER Royal Opera House this week is a first visit of T. C. Wray's company in "The Beauty Prize." Amongst the principals are Miss Prue Temple, Miss Dorothy Wick, Messrs. Cecil Wayne, Frankland Grey, and Rex Rashley, who all do well. At the Theatre Royal is a play entitled "Just Call Me Bill," presented by the E. Hill-Mitchelson Repertory Company, with Miss Violet Carlyle and Stanley W. Healey taking leads. At the Palace is an excellent variety bill, which includes Samson, Fred Barnes, Malvina, Penrose and Whitlock, Fyne and Hurley, Les Germaines, and Polly Meadows. Donald Keir presents his revue, "Up the River," which is going well at the Pavilion. Delightful items are given by Donald Keir, Ray Barbour, Reg. Marcus, Daphne Jay, Mabel Kempton, Will Lovell, Harry Emerson, The Maxina Girls, and The Four Wee Mags.

At the Grand Opera House, MIDDLESBROUGH, Frank E. Franks is presenting "The Times." An excellent cast includes Janie Hart, Jean Boyne, and Frank O'Brien, with Frank E. Franks as principal comedian. Some delightful singing is given by the Franconian Singers and smart dancing by the Ray and Renee Quartette of dancers. At the Empire a capital variety programme is given by Louie Tinsley and Co. in a comedy sketch entitled "H. Anniversaries." Dolly Elsworthy, Hal Bert, Ladd West, The Gordon Wilde Trio, in "Shadows that Talk," Beancaire and Partner, juggling comedians, and Francine and Elsie Ollons.

At the Opera House, NORTHAMPTON, Charles Buckmaster, in conjunction with Gladys Head and Betty Williamson, are appearing in "The Outsider," and "Phi-Phi" is being presented at the New Theatre.

At the Theatre Royal, NORTH SHIELDS, Mr. Frank Wesley's Co. in "Footlight Frolics" is drawing large audiences.

Herbert Jay's company is at the Theatre Royal, NORWICH, with "Three Birds," with the author, H. F. Maltby, in his original part. King and Benson present "The Love School" at the Hippodrome. The cast includes Paul Thomson, Gordon Finlay, Bert Bex, Phyllis Deane and Olga Phillips. Cellsus and the Zio Sisters are at the Regent, and Winter and Bunny and the Haden Herbert Four at the Thatched.

At the New Theatre, OXFORD, Lew Lake is presenting Bob Stevens in "Jinks" twice nightly.

Miss Violet Vanbrugh and company are at the Theatre Royal, PORTSMOUTH, in "The Flame." At the King's, Southsea, Mr. Dickson-Kenwyn is appearing in the mystery play "The Magician." The revusical show at the Prince's includes many attractive items.

"High Heels and Stockings" is occupying the boards at the PRESTON Hippodrome with a strong array of talent, including Willie Cave, Albert Darnley, Maggie McLean, June Sisters. At the Empire Theatre Mr. Frank Forbes-Robertson is appearing with a full London company in a variety of plays, notable amongst them being "David Garrick" and "Sweet Lavender."

The Hadron troupe of lady cyclists appear in the revue, "The Gay Widow," at the Palace Theatre, RAMSGATE. Syd Bradbury is the principal comedian.

Plenty of thrills are provided at the Theatre Royal, ROCHDALE, where Mr. Gilbert Miller's company is producing "The Bat." The company is a powerful one, and Edith Hunter and Albert Sinclair specially distinguish themselves. At the Royal Hippodrome a capital company includes Jack Lane, Edward Victor, Jack Allen, Eileen Lake, Victoria Carmen and her Shadow.

"Shavings" is at the ST. HELENS Theatre, the cast including Joe Lewis, Nellie Maguire, The Eight Thistles, Vera and Hind. At the Hippodrome Prof. P. Ponjie presents "Radiana," and the variety company includes Coral Dark, comedienne; Lilliana Ladies, acrobats; Wyn Gladwyn, Handry and Celeine, Damsell and Boy, Freddie Frome and Lady.

At the SALFORD Palace this week are Ella Shields, Lily Morris, Cruikshanks, Kiddy Kennedy, Carlos Menard, W. C. Barnes, and the 1924 novelty, "Look Out." At the Royal Hippodrome John Morris, Joy Vane, and the Three Argentas are the attraction.

At the Palace Theatre, SALISBURY, is Ruby Kimberley and Jack Tully's company in "The Queen of the Cabaret." The principals include Jack Tully, Billy Russell, Gordon Taylor, Billy Gordon, and Misses Ruby Kimberley, Pearl Velma, Lily Dodd, Florrie Addison, and Babs Taylor. The Six Cabaret Girls and the Royal Cabaret Jazz Band.

At the Grand Theatre, SOUTHAMPTON, Taylor Platt and Wilfred Eaton present "The Beggar's Opera," including Miss Lila Greetan as Polly and Mr. Arthur Melville as Macheath. At the Palace A. E. Miles and Alice Maude present the wonder revue, "Marguerite," cast including Alice Maude, male impersonator, J. W. Buchannan, Fred Bramwell, and Rolando Martin. At the Hippodrome is the dramatic comedy burlesque entitled "Capital Levy," including Ernie Lotinga as Hookey, supported by Adolphe Leek, John Greaves, and Kathleen Barbour.

"The Builder of Bridges" is the attraction at the Ambassadors Theatre, SOUTHEND-ON-SEA. "Scotch and Polly" is being played at the Hippodrome.

"The Way of An Eagle" is the attraction at the Opera House, SOUTHPORT. In the cast are F. W. Cavanagh, Francis Midgley, and Jane Welsh. At the Palladium is the Great Carmo in his musical revue, "Magical Moments." At the Pavilion Theatre "Come Right Upstairs" is the attraction. In the cast are Frank Heming, Maie O'Kell, Maud Granby and Gus Blake.

Tom Arnold's revue "Better and Better," is at the Empire, SOUTH SHIELDS. In it is appearing Mr. Freddie Foss, one of our new light comedians, who is the fortunate possessor of a personality, and whose work bears the stamp of originality. The Alexandra Players, well into their third year of continuous repertory, present "No Mother to Guide Her" and "Her Life of Pleasure." Harry Nelson, Tyneside comedian, and the Scots singers and dancers, are at the Palace; and the Ten Loonies, in a musical burlesque, presented by Reg. Harris, appear at the Queen's. Mr. A. Eagle, in recitals on the grand organ, and the Symphony Orchestra, are giving fine musical classical performances at the Scala.

At the Alhambra, STIRLING, Mr. Harry Lees presents "Kee-Hoy."

Astley's Stage Circus is being given at the Royal, STOCKPORT, and "A Trip to Paris" is at the Hippodrome.

Harold Moss and Isabel Maachah, in a musical and ballet fantasy, top the bill at the Alhambra Variety Theatre, STOURBRIDGE. Gibson and Doreen, novelty musicians; Trixie, Australia's Venus, in an acrobatic speciality; Duval, the yodelling vent.; Ron Lenton, comedian; and the Tossing Tostros, Australian artists, make up a good show.

"The Last Waltz" is at the Empire Theatre, SUNDERLAND, produced by Mr. Robert Courtneidge, and the company includes Miss Eileen Moody, Mr. Charles Chamier, Mr. Tedo Miles, Mr. Geo. Miller, and Miss Olive Marston. Variety at the King's Theatre is provided by Arthur Ackerman and Jenny Wynne, folk song entertainers, and Olga Zita, an interesting musical entertainer. At the Theatre Royal the attraction is "Hello, Bill!" an up-to-date comedy.

British Baudeville Productions present "Joy Bells" at the SWINDON Empire, Johnson and Richard, Clark and Jansen, Peggy Andrews, Iris Danes, Frank Layton, Iris de Burgh, George Kennedy, and Emelie Shepherd comprising the cast.

At the Theatre Royal, TORQUAY, Mr. Harold Montague's "The Vagabonds" during the first three days, followed by Mr. Tom Howell's "O'Pieros." The Pavilion continues its policy of pictures, and tomorrow (Thursday) a special symphony concert is promised by the Municipal Orchestra, under Mr. Ernest W. Goss, assisted by Mr. Albert Sammonds, Miss Doreen Kendall, and Miss

The Leading

American Critics' Opinions of "Wee" GEORGIE WOOD

(MISS DOLLY HARMER and MR. TOM BLACKLOCK IN SUPPORT.)

New York City Variety-Sime.—"Georgie has an act that stopped the show at the Palace . . . set him right with an audience that liked Georgie's quick, decisive brand of humor."

Morning Telegraph, New York City.—"*Wee Georgie Wood Delights!* Wee Georgie Wood is a grand little fellow. He is sure of a gladsome welcome. He is a finished little actor and his treble voice is a delight to hear. Especially skilful is this little fellow in his impersonation of an old Scottish cab driver."

The Billboard, New York City.—"He is an artist supreme in his line and had the pleasure and honor of *stopping the show at the Palace.*"

Zit's Weekly, New York City.—"Revealed himself to possess much greater ability to act than he does stature, and it was this the fans wanted, for they took him to their hearts and hated to let him go, calling him back again and again until he had to make a speech, begging off."

New York Star.—"A great character actor. Had the audience in screams. Made every point count. The upper West Side audience liked him immensely."

Buffalo Evening Times.—"He is there with the goods and well versed in all the comedy doings."

Toronto Globe.—"His was the sensational triumph of the season."

Montreal Daily Star.—"You laugh with him all the time you laugh at the effects his art produces, and you enjoy every moment he is on the stage or before the curtain, because he makes every moment, even moments of absolute silence and immobility, tell."

Syracuse Evening Telegram.—"I can only recall two others possessing a similar art—one, Sir Harry Lauder; the other, Charles Spencer Chaplin."

Cleveland Times.—"Registered a solid hit. He is an artist to his finger tips."

Pittsburgh Press.—"The offering in itself is worth the price of admission."

Baltimore American.—"Drifting in on a wave of popularity right into the hearts of everyone, and is there to remain."

Philadelphia Evening Bulletin.—"The most enjoyable feature on the bill."

Washington Star.—"A most intelligent actor."

Boston Transcript.—"Was a real success from every viewpoint."

Providence News.—"The best British importation ever."

The Brooklyn Daily Eagle.—"Here at last is an actor from the United Kingdom Americans can understand, and they go over to him lock, stock and barrel. A few more actors like Georgie Wood sent over here, and some of the icy feeling which still lingers will be dissipated like snow in a warm sun."*

Rochester Times - Union.—"Undeniably clever, has correctly gauged the taste of American vaudeville audiences."

Toronto Mail and Empire.—"A very welcome return . . . . made everything worth while."*

Montreal Herald.—"One of the greatest entertainers alive to-day."*

Hamilton (Ontario) Spectator.—"Drew and merited the greatest applause. . . . Every detail of his performance was perfect."

Syracuse Herald.—"One of the most versatile persons in the world in adaptability of personality."*

Detroit Free Press.—"He is an actor with a finish hardly looked for, with a keen sense of humor, and a facility of emphasising his every point."

Erie (Pa.) Times.—"Wood appeals to anyone."

Grand Rapids Press.—"Stands out as a pinnacle on this week's bill."

Indianapolis News.—"You will remember him after you have forgotten some of the others, for his is the ability that requires talent. Be it said that he has it."

Cincinnati Enquirer.—"The little star proved to be wholly delightful."

Columbus Citizen.—"A lovable little codger. The skit is more entertaining than any we've seen on the vaudeville stage for a long time."

Pittsburgh Gazette-Times.—"A real artist. . . . He made a wonderful impression."*

N.B.—An asterisk denotes a return engagement.

Starting Orpheum Circuit, April 14th, at Chicago. Sail for Australia (Williamson Management), November, 1924.

Grateful thanks to Moss Empires, Ltd., John Hayman, Esq., Harry Esden, Esq., Variety Theatres Controlling Co., Ltd., Wylie-Tate, etc., etc., for cancellation and postponement of contracts.

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NEXT WEEK'S CALLS.

MONDAY, APRIL 14, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 5 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

BRIDGWATER PALACE. — W. Ellis Slack's "Odds and Ends," April 15 (five days).

GUERNSEY ST. JULIANS.—"Enemies of Women" Film.

JERSEY OPERA HOUSE.— "I Pagliacci" Film.

JERSEY ALHAMBRA. — Cooper and Baines.

PORTLAND PALACE.—Frank Buckley's Repertory Co.

SALISBURY PALACE.—"I Pagliacci" Film.

STROUD PALACE. — "Loves of Pharaoh" Film.

WEYMOUTH JUBILEE HALL.—"I Pagliacci" Film.

YEOVIL PALACE.—Rose and Budd.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Perse and Peters.

HAMILTON HIPPODROME (rehearsal, 1).—Harry Lees presents "Kee-Hoy."

IPSWICH HIPPODROME (rehearsal, 11.30).—King and Benson present "The Love School."

IPSWICH LYCEUM THEATRE. — "Ashes of Vengeance."

NORWICH HIPPODROME (rehearsal, 2).—"Our Liz."

NORWICH THEATRE ROYAL.—"The Bat."

PAISLEY RINK PALACE (rehearsal, 12).—D. Young and Co. in "Stageland," Riviera Trio.

PAISLEY THEATRE (rehearsal, 12).—Arthur Hinton's Repertory Co.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Ventom Swift's "High Heels and Stockings" Revue Co.

ASHTON-UNDER-LYNE PAVILION THEATRE.—The Glittos, Five Hesseys, and Picture Entertainment.

BURY HIPPODROME. — Mr. Harry Firth's "Oh! Dolly" Revue Co.

ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "Two Little Drummer Boys."

LIVERPOOL PAVILION THEATRE.—Mr. Ernest Dottridge's "Billy" Revue Co.

MANCHESTER EMPRESS THEATRE. —Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Mr. Teddy Cooke's "There You Are, Then" Revue Co.

METROPOLE JUNCTION THEATRE.—Dave Bryant, Boughton and Esden, and Picture Entertainment.

MANCHESTER KING'S THEATRE.—Mr. Fred Le Cren's "Models and Muddles" Revue Co.

MANCHESTER METROPOLE THEATRE.—Mr. Fred D. Neilson's "Unemployed" Co.

MANCHESTER OSBORNE THEATRE. —The Broadhead Dramatic Co. present "Old Folks at Home."

MANCHESTER QUEEN'S PARK HIPPODROME.—Miss Clara Coverdale's "10 to 1 On" Revue Co.

MORECAMBE WINTER GARDENS.—Fred Walmsley, Haig and Escoe, Terry Wilson, Linda and Gent, Clara Coverdale's Nine Dainty Dcts, and Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Mr. G. W. Palfreyman's "Drawing the Dole" Revue Co.

SALFORD ROYAL HIPPODROME.—Ballard and Gilbert, Co. as booked, and Picture Entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Will Beanland's Revue, "Are You Better?"

WEST BROMWICH EMPIRE (rehearsal, 12.30).—C. A. Tuson presents "Aerial Flashes."

WEST BROMWICH THEATRE ROYAL. —Mrs. Kimberley's Co., "Kid of Arizona."

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN.—Harry Day's "Crystals."

BRADFORD.—Donald Keir's "Up the River."

BURNLEY.—John D. Roberton's "What Cheer?"

CARLISLE.—Le Mounier, Kenna Bros., Jack Lane, Jack and Emily, Coquelli, Eileen Lake, John West.

HALIFAX.—William de Lacy's "His Lucky Wife."

HUDDERSFIELD. — Joe Morrison's "Jazzland."

LEICESTER.—Company as booked.

SOUTHAMPTON. — Mrs. Kimberley's "Bill Out o' Work."

WARRINGTON. — Six Bros. Luck's "Forbidden Fruit."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Fan Jacks, George Lee, Harry Tate, Fred Barnes, Lily Morris, Cruikshank, the Two Bells.

BIRMINGHAM GRAND (rehearsal, 1).—John Lester presents "The Round Up of 1924." Cast includes Harry and Burton Lester, Chick Farr.

BRADFORD ALHAMBRA (rehearsal, 12.15).—The Jovers, Miller and Phlora, Ringle Brothers, Sessue Hayakawa, George Bass, Ernest Hastings, Tom Fagan.

CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Mirrors." Cast includes J.m Jessiman.

EDINBURGH EMPIRE (rehearsal, 12).—D. L. Keith presents "Visions." Cast includes Dick Evans and Elaine Rosslyn.

FINSBURY PARK EMPIRE (rehearsal, 1).—Tom Arnold presents "Love and Laughter." Cast includes Jimmy Godden and Mamie Soutter.

GATESHEAD EMPIRE (rehearsal, 1).—Victor Andre, Elliott Savonas, Ike and Will Scott, Jay Whidden, David Poole, "Look Out," Hilda Glyder.

GLASGOW ALHAMBRA (rehearsal, 11).—Wylie-Tate's production, "Dancing Mad."

GLASGOW COLISEUM (rehearsal, 11).—Jesse L. Lasky presents "The Covered Wagon."

GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Ideas." Cast includes Freddie Forbes and Irene Shamrock.

HANLEY GRAND THEATRE (rehearsal, 1.30).—T. Elder Hearn presents "Scandals of 1924."

HULL PALACE (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.

LEEDS EMPIRE (rehearsal, 1). — "Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.

LIVERPOOL OLYMPIA (rehearsal, 1).—The British National Opera Company (3rd week).

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Phyllis Dare, in "The Street Singer."

NEWCASTLE EMPIRE (rehearsal, 1).—Tom Clare, Dolly Elsworthy, Chas. Austin and Co., Harry Herbert, Kimberley and Page, Oswald Williams, George D'Albert.

NEW CROSS EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

NEWPORT EMPIRE (rehearsal, 1).—George Sax presents "Going Some."

NOTTINGHAM EMPIRE (rehearsal, 1).—"Making Movies," Didama and Partner, Paul Wilt, May Stevens, and Garry Lynch, Bransby Williams, Zetta Mor, May Henderson.

PRESTON EMPIRE (rehearsal, 11).—Company as booked.

SALFORD PALACE THEATRE (rehearsal, 11.30).—"On the Dole."

SHEFFIELD EMPIRE (rehearsal, 1).—Barker and Tarling, Les Stadiums, Winifred Ward, Marie Dainton, O'Gorman Brothers, Elsie Bower and Billy Rutherford, King and Benson.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Cabaret Nights."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Dancing Time."

STRATFORD EMPIRE (rehearsal, 1).—Zaza and Zozo, Rich and Calvin, Milton Hayes, Tom D. Newell, Kirkby and Hudson, Ralph Whitehead, The Doves.

SUNDERLAND EMPIRE (rehearsal, 1).—"Enemies of Women."

SWANSEA EMPIRE (rehearsal, 2).—"Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.

VICTORIA PALACE (rehearsal, 11.30).—Weaver Brothers, Osborne and Perryer, Violet Essex, Malcolm Scott, "Our Palace Girls," Norman Telma, Rolf Slater, Van de Peear.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Lady of the Rose."

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Pit-Pat."

BRIGHTON HIPPODROME (rehearsal, 12).—"Battling Butler."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Royal Italian Circus."

LEEDS HIPPODROME (rehearsal, 12).—"Little Miss Puck."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Early Girl."

PARIS ALHAMBRA.—Period commencing April 4, 1924.—"Act Beautiful," Six Galenos, Hassan Trio, Pearl and Lina Mitchell, Derry and Sloan, Nibor, Kotchinskys, Jane Marceau, Angel Bros., Marck and Stuart, Fanny Nomano, Selbit's Illusions, The Eldons.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Capital Levy."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Gay Young Bride."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Spare Parts."

SOUTHEND HIPPODROME (rehearsal, 12).—"Laughter (Un)Limited."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Tons of Fun."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—"Fags" Revue.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock at Stanhope Theatre).—Pauline and Partner, Yale and Hilda, Tompkins Twins, Bert Lloyd's Sketch Co., Amy Forest, Jack E. Chester, Bert Stanley, Kathleen Henderson, Leslie Whyte.

ASTON HIPPODOME (rehearsal, 12).—"Fun Shop."

AYR PAVILION THEATRE (rehearsal, 1).—"Sparklets."

BATH PALACE.—"Marguerite" Revue.

BLOOMSBURY CINEMA. — Arthur Slater.

BOURNEMOUTH WESTOVER. — Miss Hilda Cross.

COVENTRY HIPPODROME (rehearsal, 1).—"Money Talks."

DERBY HIPPODROME.—"The Whirlwind."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Laughs and Ladies" Revue.

EDMONTON EMPIRE. — Zeitlin and Murray present "The Dancing Barber."

EXETER HIPPODROME.—Daly Cooper and Mabel Lait, Theda Sisters, York and Wery, Cissie Langley and Co., Bros. Obo, Eldon Trio.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Outward Bound."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—"Some Hustle" Revue.

GREAT YARMOUTH HIPPODROME.—"It's Quite Alright" Revue.

GUILDFORD THEATRE ROYAL (rehearsal, 2).—W. Griffiths' Enterprises to present Harry Shiels and Co., Foster Kershaw, Betty and Vivien Heywood, Jack Boot and Gaby Bolon, W. P. Wentley, Eddy and Roy Vanwyck, Ladd West.

KEIGHLEY HIPPODROME (rehearsal, 12).—The D'Oyly Carte Opera Co.

KINGSTON EMPIRE (rehearsal, 12.45).—Hetty King, Lyons and O'Moore, Griffiths Bros., Rupert Ingalese and his Flunkeys, The Mariojanas, The Three Brocks.

LEAMINGTON THEATRE ROYAL (rehearsal, 12).—W. Griffiths' Enterprises to present full variety company as booked.

LEITH ALHAMBRA (rehearsal, 12).—"Ripples" Revue.

LONDON, SHOREDITCH.—Bert Maddison, Major Phillips, Royal Operatic Trio, Florence Irving, Wensley and Dale, Frank Wilson, Otsu Trio, Hal Bert, Gordon Terry.

NORTHAMPTON NEW THEATRE (rehearsal, 12)—"Vanities."

PENGE EMPIRE (rehearsal, 12). — Tucker, The Two Rascals, Mooney and Holbein, The Kasracs, Stewart Morton, The Buckleys, Ivy Barnes, and Fox-trot Competition. Good Friday, at 7 p.m., Band of H.M. 1st Life Guards and Concert Artists.

POPLAR QUEEN'S THEATRE (rehearsal, 4).—W. and P. Productions present revue, "Fifty-Fifty."

READING PALACE THEATRE. — "Bubble and Squeak."

WORTHING THEATRE ROYAL. — "New Wives For Old."

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Mr. Moyland, musical director of the Pavilion, Lavender Hill, reports great success last week with "When Will the Sun Shine for Me?" and "I'm Sitting Pretty."

Mr. Putnam, of the Shakespeare, Clapham, remarks, "Your numbers are always a success, and every number that has been featured with a slide has been a big hit." Next week he will feature "Horsey, Keep Your Tail Up."

A report comes to us from Newcastle that R. Mayors' Syncopated Four are making very big hits with "Horsey, Keep Your Tail Up," "Oh! Gee, Oh! Gosh, Oh! Golly, I'm in Love," "Lonesome," and "In a Tent." The first two numbers mentioned are encored several times at each performance.

Musical directors at the following halls report big success with "When Will the Sun Shine for Me?" "A Smile Will Go a Long, Long Way," and "Horsey, Keep Your Tail Up":—The Elephant Picture Theatre, the Surrey Theatre, the Princes Playhouse, Kennington, and the Gaiety, Paddington.

A visit to Surbiton last week found a jolly dance in progress at the Masonic Hall, under the direction of Mr. F. W. Churcher, the well-known dance teacher. Mr. Churcher is to be congratulated on having such a talented quartette for his orchestra, their rendering of "Nellie Kelly, I Love You," and "Until My Luck Comes Rolling Along," being particularly good. The inevitable "Horsey, Keep Your Tail Up," was encored three times. The augmentation of the band by Mr. Churcher himself, with the tenor banjo, was a decided success.

Mr. Howard Aynsley sends us a programme of a dance (at the Cecil Hotel), including several Feldman numbers, of which the famous "Gigolette" is one.

Mr. Jack Hylton and his band have introduced "Horsey, Keep Your Tail Up," into their stage programme. Last week at the Holborn this number was a tremendous success.

LAWRENCE WRIGHT MUSIC CO.

Jack Hylton and his band, at the Olympia, Shoreditch, are making a sensation this week with the three great Lawrence Wright hits, "Riviera Rose," "When It's Night-time in Italy," and "Felix Kept on Walking," all of which win repeated encores.

Charles Wyndham, musical director of the Empire, Nottingham, who has in his time played so many Lawrence Wright numbers as musical interludes, has found "Twelve o'Clock at Night" a very big hit indeed as an orchestral selection.

The Crichton Band at the Coliseum found one of their best-applauded offerings in "Farewell Blues," their novel and artistic rendering of which brought the house down at every performance.

The Savoy Orpheans and Savoy Havana Band at the Savoy Hotel are playing a whole host of Wright numbers, including such big hits as "When It's Night-time in Italy," "Twelve o'Clock at Night," and "Riviera Rose," the last-named having recently been broadcasted to America by the first-named band, with complete success.

Stanley C. Mills, conductor of the Piccadilly Dance Band, Manchester, is making a special feature of playing all the principal Wright successes. Their band broadcasted "Riviera Rose" yesterday (Tuesday).

At the London, Shoreditch, this week, the West End Band, under the conductorship of Leo Cooke, is winning great success with the three big Wright numbers, "Riviera Rose," "Twelve o'Clock at Night," and "Honolulu Blues."

FRANCIS & DAY.

It is good hearing that the firm have succeeded in securing the publishing rights of the most popular song fox-trot ever emanating from America—to wit, "I Love You," which has proved a sensational hit throughout the States in the musical play entitled "Little Jessie James." Band parts will be available in time for Easter.

Scala, the well-known vaudeville artist, is now in charge of a remarkably fine dance combination at the well-patronised Grafton Rooms, Liverpool, and the skilful treatment by the talented instrumentaliste of "Dreamy Melody" is a treat of the first order to the large clientele.

Claude Sindall, so popular as a musical director at the Lyons Café, Market-street, the Falstaff Hotel, and the King's Hotel, all Manchester concerns, is continually featuring some sixty per cent. of the numbers of the house, "Dreamy Melody" being among the items ever in demand and its repetition imperatively called for.

Mons. J. Gallaird, the resident chef d'orchestre at the Scala Cinema, is a constant patron of the firm's pieces, and his tasteful violin solos at intermission time are always a source of much pleasure to his hearers. "Dreamy Melody," he avers, is the best waltz he has ever played.

Frank Stokes, a name to conjure with at Liverpool, has now a splendid orchestra at the Casino, Kensington, in that city, and at all performances the most looked-for items just now are "Dreamy Melody," "'Maggie!' 'Yes, Ma!'" and "Barney Google."

The demands for sets of band parts of "I Love You" are proving enormous, and at the lowest calculation no fewer than 18,000 sets will be required of this beautiful song and wonderful fox-trot.

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THE BROWN BENEFIT.

At the Holborn Empire.

The testimonial benefit performance arranged by Mr. Charles Gulliver in recognition of Mr. F. W. Brown's long record of service, which took place at the Holborn Empire on Friday evening, proved to be one of the most successful functions of this kind in recent years. Over forty well-known artists offered their services, and the majority were able to appear.

About 10.30 p.m., Mr. Charles Gulliver appeared on the stage, with Mr. F. W. Brown, and made a happy speech, in which he said that he thought the programme would be incomplete without the "star turn," Mr. Brown. "As a rule," continued Mr. Gulliver, "employees come and go, but in this case employers have come and gone, and Mr. Brown has remained." Mr. Gulliver went on to say that he couldn't have had a more devoted employee. "Mr. Brown is not only a devoted employee, but a good friend. I think you would like to know that this evening has realised close on £800. He's such a good chap," concluded Mr. Gulliver, "that I think he should have musical honours!" With which Mr. S. Clarkson-Richardson and his orchestra struck up "For He's a Jolly Good Fellow."

"I have come on to the stage tonight feeling full of beans," said Mr. F. W. Brown in reply, "and immensely pleased with the very kind remarks Mr. Gulliver has just made. I am surrounded by friends, and supported to-night by all who know me. In thanking you all, I must say that all this could never have happeneed if it hadn't been for Mr. Charles Gullivert. For their wonderful help I wish to thank the committee. I am sorry I cannot mention the names of all those who have contributed such valuable help, as I am already shaking at the knees! The one thing that pleased me more than anything was to hear Mr. Gulliver say that I'm his friend. This is the happiest day of my life."

The host of entertainers included the Liliana Ladies, Mr. Walter Williams, Mr. Mark Stone, Miss Lucy Clark, Miss Joan Hay, the Trix Sisters (Helen and Josephine), the O'Gorman Brothers, Mr. George Jackley, Mr. Bruce Green, Dollie and Billie, Mr. Jack Hylton and his band, Mr. Harry Tate and his company in "Selling a Car," Mr. Talbot O'Farrell, Miss Clarice Mayne, assisted by Mr. Jimmie Craig, the Misses Peggy and Lena Chisholm, Mr. Ivor Vintor, Mr. S. W. Wyndham, Miss Margaret Halstan, supported by Messrs. Garry Marsh, George Cook and Sidney Murray, appeared in a sketch called "Advertisements"; Miss Lily Long, Messrs. Wright, Conelly and Mac, Mr. Charles Austin, Miss Daisy Dormer, Messrs. Fyne and Hurley, King and Benson, Miss Gertie Gitana, Messrs. Naughton and Gold, Mr. Wilson Hallett, Felovis, and Miss Victoria Monks.

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DU CALION
Sailed April 4 to South Africa.
—*—*—*—
Wembley Exhibition Opens April 23.
—*—*—*—
Thus Does Nature Balance Things.

EDNA MAUDE
"THE SPIRIT OF THE DANCE"
Returns from America
On SATURDAY, APRIL 19,
after a successful tour with Sir Harry Lauder, followed by an engagement at the Shubert Winter Garden, New York, (by courtesy of Sir Oswald Stoll) and opens at the ARDWICK EMPIRE, Monday, April 21
May 12: COLISEUM, London.

AT THE ELECTRIC THEATRE, WOODSIDE, ABERDEEN.
SALE OF
WORKING PLANT, SCENERY, PIANO, SAFE, FORMS, Etc.,
On FRIDAY, 11th APRIL, 1924.
Including Gaumont Machine, Kam Machine, Large Electric Fan with motor attached, Seaman's Generator, Resistance Coils, Volt Meter, Electric Switchboards and connections; Withers Safe, 30in. x 21in. x 21in.; Upright Grand Piano, by Herron; Scenery, Drop Cloths, Wings; Minimax Fire Extinguishers; two large Stucco Figures, fitted for electric light; Forms, Linoleums, Curtains.
Sale to commence at 2.30 afternoon.
On view morning of sale from 10 o'clock.
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North Silver-street, Aberdeen.

THE WHOLE OF THE
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ALADDIN, JACK AND THE BEANSTALK, CINDERELLA,
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Overlooking the Market Square, the Termini of the Motor Bus Routes,
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have received instructions to Sell by Auction (unless previously disposed of by Private Treaty), at the DOVER INSTITUTE, BIGGIN-STREET, DOVER, on THURSDAY, APRIL 24th, 1924, at 3 p.m., in One Lot, the valuable FREEHOLD PROPERTY known as Nos. 14, 15, and 15a, KING-STREET, MARKET-SQUARE. Let on tenancies expiring on July 6 next. The position of the property is unique, having a frontage to King-street, part of the Market-square, of 41ft. 5in., with an average depth of 116ft., and having entrance from St. James'-lane, in the rear, to which the frontage consists of 46ft. 4in., the total area comprising about 4,840 Superficial Square Feet, providing a FINE SITE for THEATRE, MUSIC HALL, and the like, a necessity in the near future, with the advent of the Collieries and the activities that follow in the train of a large population which will find it necessary to live in this neighbourhood.
Plans, Particulars, and Conditions of Sale can be obtained of Messrs. Worsfold & Hayward, Auctioneers, Dover; and of Messrs. Mowll & Mowll, Solicitors, Dover, Canterbury, and 7, Arundel-street, Strand, W.C.

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PLAYS.

AFRIKANDER, THE.—April 7, County, Bedford; 14, T.R., Hanley.
ANNA CHRISTIE.—April 14, Brixton Theatre.
ATHOLL-DOUGLAS REP. PLAYERS. — April 7, Empire, Montrose.
BAT, THE.—April 7, Royal, Rochdale; 14, Royal, Norwich.
BATTLING BUTLER.—April 7, Kilburn.
BEAUTY PRIZE, THE (GROSSMITH AND MALONE).—April 7, Royal, Nottingham; 14, Prince's, Bradford.
BEAUTY PRIZE, THE.—April 7, O.H., Leicester.
BEAUTY QUEEN.—April 7, T.R., Aston.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—April 7, Gaiety, Dublin; 14, O.H., Belfast.
BELLE OF NEW YORK. — April 7, Shakespeare, Liverpool.
BENSON, SIR FRANK. — April 7, T.R., Darlington; 14, Gaiety, Ayr.
BETTY.—April 7, T.R., Ashton-under-Lyne; 14, P.O.W., Grimsby.
BLUEBEARD'S EIGHTH WIFE (BLUE CO.).—April 7, Bath.
BLUEBEARD'S EIGHTH WIFE (WHITE CO.).—April 7, Hippo., Richmond; 14, Empire, Penge
BOHEMIANS, THE.—April 7, Royal, Halifax; 14 Royal, Nottingham.
BRITISH NATIONAL OPERA CO.—April 7, Olympia, Liverpool.
BROWN SUGAR.—April 7, Victoria T., Burnley.
BUCKLEY, FRANK, REP. CO.—April 7, Palace, Portland.
CABARET GIRL, THE.—April 7, T.R., Leeds; 14, T.R., Birmingham.
CABARET GIRL, THE.—April 14, T.R., Dewsbury.
CARL ROSA OPERA.—April 7, Lyceum, Edinburgh.
CARNIVAL.—April 7, Court, Wigan; 14, Met., Bootle.
CARRINGTON (MURRAY) CO.—April 7, W.G., New Brighton.
CAT AND CANARY.—April 7, O.H., Burnley; 14, T.R., Blackburn.
CATHERINE.—April 7, T.R., Hanley.
CHARLEY'S AUNT.—April 14, Royal, Huddersfield.
COMPTON COMEDY CO. — April 7, Royal, York; 14, Court, Liverpool.
COUSIN FROM NOWHERE.—April 7, T.R., Bury; 14, T.R., Halifax.
DANCERS, THE.—April 7, Grand, Leeds.
DEANE (HAMILTON) CO. — April 7, Hippo., Altrincham; 14, H.M., Carlisle.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—April 10, Victoria H., Larne.
DORAN, CHARLES.—April 7, Borough, Stratford.
D'OYLY CARTE OPERA CO.—April 7, Hippo., Darlington; 14, Hippo., Keighley.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—April 7 H.M., Carlisle.
EADIE, DENNIS.—April 7, Hippo., Golder's Green.
EARLY GIRL.—April 7, Hippo., Sheffield.
EDGE O' BEYOND. — April 7, Hippo., Wrexham.
FLAME, THE. — April 7, Royal, Portsmouth.
FORBES-ROBERTSON, F.—April 7, Empire, Preston; 14, Palladium, Llandudno.
FRIEND OF THE PEOPLE. — April 7, Grand, Oldham; 14, T.R., Bolton.
GABRIELLE.—April 7, O.H., Perth.
GAY YOUNG BRIDE.—April 7, Hippo., Nottingham.
GODWIN-HALLETT OPERA CO.—April 7, O.H., Scarborough.
GOOD LUCK.—April 7, T.R., Glasgow.
GREEN GODDESS, THE. — April 7, Alhambra, Glasgow.
HARRISON FREWIN OPERA CO. — April 7, Empire, Ebbw Vale.
HER NIGHT OF SACRIFICE.—April 7, Hippo., Rotherhithe.
HER ONLY SON.—April 7, Collins's.
HINTON, ARTHUR.—April 7, Paisley.
HONOURABLE MR. TAWNISH, THE.—April 7, Prince's Bristol; 14, Swansea.
HORSFIELD, DAUNT, & MITCHELSON REP. CO.—April 7, New, Cambridge.
HOUSE FULL.—April 7, Hippo., Leeds.
IMPERIAL OPERA.—April 7, County T., St. Albans.
IRENE.—April 7, Hippo., Portsmouth.
J. BAKER HOWARD CO. — April 7, Olympia, Merton; 14, Pavilion, Grange Villa.
J. GRAND ANDERSON CO. — April 7, South Parade Pier, Southsea; 14, Hippo., Burslem.
JEFFERSONS, THE.—April 7, Grand, Lancaster; 14 Hippo., Huddersfield.
KATINKA.—April 7, Palace, Manchester.
KNAVE OF DIAMONDS. — March 31, Court, Warrington.
LADY OF THE ROSE, THE.—April 7, T.R., Bolton; 14, Empire, W. Hartlepool.
LADY OF THE ROSE, THE.—April 7, Empire, Penge; 14, T.R. Windsor.
LAST WALTZ.—April 7, Empire, Sunderland.
LAST WARNING, THE.—April 7, Hippo., Poplar.
LIE, THE.—April 7, Gaiety, Hastings; 14, T.R., Brighton.
LIKES OF HER, THE.—April 7, Royal, Chatham; 14, Hippo., Richmond.
LILAC TIME.—April 7, Grand, Wolverhampton.
LILIES OF THE FIELD, THE (DEB CEE).—April 7, Lyceum, Newport; 14, Wimbledon T.
LITTLE BIT OF FLUFF.—April 7, P.O.W., Grimsby; 14, Hippo., Nottingham.
LITTLE DUCHESS.—April 7, Walsall.
LITTLE MISS PUCK.—April 7, Empire, Newport.
LOVE MATCH.—April 7, Finsbury Park; 14, New Cross.
MACDONA PLAYERS.—April 7, Playhouse, Cardiff; 14, Pleasure Gardens, Folkestone.
MAGICIAN, THE.—April 7, Southsea.
MAID OF THE MOUNTAINS.—April 7, Palace, Watford.
MAN FROM TORONTO.—April 7, Royal, Aldershot.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—April 7, Salisbury; 14, O.H., Jersey.
MATHESON LANG.—April 7 and 14, King's, Edinburgh.
MERRY WIDOW.—April 7, Lyceum, Sheffield; 14, T.R., Newcastle-on-Tyne.
MESSAGE FROM MARS.—April 7, D.P., Eastbourne.
MISS LANCASHIRE, LTD.—April 7, Queen's, Farnworth.
MR. PIM PASSES BY.—April 7, Pier, Eastbourne.
NEILSON-TERRY, PHYLLIS.—April 7, Court, Liverpool; 14, O.H., Blackpool.
NEW SHAKESPEARE CO. — April 7, Wimbledon T.
NOVELLO (IVOR) CO.—April 7, O.H., Harrogate; 14, P.O.W., Birmingham.
OH! BETSY.—April 7, Palace, Chatham.
O'MARA OPERA CO.—April 7, H.M., Aberdeen.
OUR BETTERS.—April 7, Grand, Swansea; 14, Devonshire P., Eastbourne.
OUTSIDER, THE.—April 7, O.H., Middlesbrough.
OUTWARD BOUND.—April 7, T.R., Bournemouth.
OVER THE HILL.—April 7, Empire, Swansea; 14, New Hall, Bargoed.
PADDY THE NEXT BEST THING.—April 7, W.G., Blackpool; 14, Grand, Croydon.
PAINTING THE LILY.—April 7, P.G., Folkestone.
PARTNERS AGAIN.—April 7, Royal, Exeter; 14, Lyceum, Newport.
PETER PAN.—April 7, Prince's, Manchester.
PHI-PHI.—April 7, New, Northampton.
PRISONER OF ZENDA.—April 7, W.G., New Brighton; 14, Prince's, Manchester.
PRIVATE SECRETARY.—April 14, O.H., Leicester.
QUALITY STREET.—April 7, Grand, Hull; 14, O.H., Scarborough.
RAYNOR REPERTORY CO.—April 7 and 14, Alex., Birmingham.
RETURN OF SHERLOCK HOLMES.—April 7, O.H., Belfast; 14, O.H., Southport.
RICHARD, HOW COULD YOU?—April 7, West Pier, Brighton.
ROMANCE.—April 7, Dewsbury; 14, T.R., Rochdale.
ROTHESAY ENTERTAINERS.—April 7, Empress, Glasgow; 14, Pav., Hawick.
SO THIS IS LONDON.—April 7, Royal, Newcastle.
SPECIAL LICENCE.—April 7, Hippo., Newcastle.
STOP FLIRTING.—April 7, New, Cardiff; 14, Grand, Blackpool.
STORY OF THE ROSARY.—April 7, Rep., Nottingham.
STREET SINGER.—April 7, Hippo., Liverpool.
SUZANNE.—April 7, Hippo., Birkenhead.
SYBIL.—April 7, Court, Warrington; 14, O.H., Crewe.
TALK OF THE TOWN.—April 7, Grand, Blackpool.
TERRY (FRED) CO.—April 7, Brixton T.
THREE BIRDS.—April 7, T.R., Norwich; 14, T.R., Sheffield.
TOM, DICK, AND HARRY.—April 7, Hippo., Gt. Yarmouth.
TONI.—April 7 Grand, Derby.
TONS OF MONEY.—April 7, Worcester.
TONS OF MONEY (BLUE).—April 7, Edmonton.
WHAT EVERY WOMAN KNOWS.—April 7, T.R., Birmingham.
WHIRLED INTO HAPPINESS. — April 7, Lyceum, Ipswich; 14, T.R., Aldershot.
WIDOW'S HUSBAND.—April 7, Matlock; 14, O.H., Northampton.

REVUES.

ALL IN FAVOUR. — April 7, Empire, Edinburgh.
ANNUAL ALBUM.—April 7, Palace, Carlisle.
APRIL SHOWERS.—April 7, Palace, Tottenham.
ARE YOU BETTER?—April 7, Empire, W. Bromwich.
BARNSTORMERS.—April 7, Empire, Birmingham.
BEAUTY QUEEN.—April 7, Royal, Aston.
BETTER AND BETTER.—April 7, Empire, South Shields.
BILL OUT O' WORK.—April 7, Palace, Bradford; 14, Palace, Southampton.
BILLY.—April 7 Met., Manchester.
BRAIN WAVES.—April 7, O.H., Londonderry; 14, Olympia, Dublin.
BRILLIANTS.—April 7, Scunthorpe.
BUBBLE AND SQUEAK.—April 7, R., Windsor.
BUZZ ALONG.—April 7, Grand, Walsall.
CAPITAL LEVY.—April 7, Hippo., Southampton.
CAPITAL LEVY.—April 7, Crown, Eccles.
CHARLIE GOES EAST.—April 7, Jubilee, Weymouth.
CRYSTALS.—April 7, Leeds; 14, Blackburn.
DANCING BARBER. — April 7, Palace, Walthamstow.
DANCING MAD.—April 7, Palace, Hull.
DANCING TIME.—April 7, Empire, Nottingham.
DASHES.—April 7, Rotunda, Liverpool.
DOWN SOUTH.—April 7, Palace, Attercliffe; 14, Palace, Scunthorpe.
DRAWING THE DOLE.—April 7, Granville, Walham Green.
EARLY GIRL.—April 7, Hippo., Sheffield; 14, Hippo., Newcastle.
EPISODES.—April 7, Hippo., Norwich.
EVENING NEWS.—April 7, R., Worthing.
FAGS.—April 7 Hippo., Lewisham.
FAST AND FURIOUS.—April 7, Empire, York; 14, Tivoli, Hull.
FLICKERS AND FLASHES. — April 7, Hippo., Dover.
FOOTBALL MATCH. — April 7, Palace, Halifax; 14, Palace, Huddersfield.
FORIDDEN FRUIT.—April 7, Palace, Burnley.
FRENCH FOLLIES.—April 7, Palace, Oldham.
GINGER.—April 7, Alhambra, Bradford; 14, Empire, Leeds.
GOING SOME.—April 7, Hippo., Aston.
GOODS, THE. — April 7, Hippo., Eastbourne; 14, Palace, Maidstone.
GOSSIPS AND GRUMBLES. — April 7, Hippo., Hamilton.
GUESS THE TITLE.—April 7, Pavilion, Ayr; 14, King's, Greenock.
HELLO! BLACKPOOL. — April 7, R., Barnsley.
HIGH HEELS AND SILK STOCKINGS. —April 7, Hippo., Preston; 14, Empire, Ashton.
HONEYMOON GIRL.—April 7, Palace, Hammersmith; 14, Hippo., Ilford.
HOT-POT.—April 7, Hippo., Keighley.
HOUSE FULL.—April 7, Hippo., Leeds.
IDEAS.—April 7 and 14, Glasgow.
JAZZLAND.—April 7, King's, Dundee; 14, Palace, Huddersfield.
JIG SAW.—April 7, Empress, Brixton; 14, Bristol.
KICK OFF.—April 7, Hippo., Chesterfield.
KLU-KLUX-KLAN.—April 7, The Metropolitan.
LAUGHTER UNLIMITED. — April 7, Hippo., Balham.
LITTLE MISS PUCK.—April 7, Empire, Newport.
LIZZIE.—April 7, City, Leeds; 14, Palace, Attercliffe.
LONDON TO NEW YORK.—April 7, Met., Bootle.
LOVE AND LAUGHTER.—April 7, Empire, Stratford.
LOVE SCHOOL.—April 7, Hippo., Derby; 14, O.H., St. Helens.
MARGUERITE.—April 7 Southampton; 14, Palace, Bath.
MIRRORS.—April 7, Bristol; 14, Cardiff.
MODELS AND MUDDLES.—April 7, Hippo., Hulme.
MOVIE STAR.—April 7, Hippo., Ashton-under-Lyne.
MR. TOWER OF LONDON.—April 7, Shepherd's Bush; 14, Empire, Swansea.
NINE O'CLOCK REVUE, THE.—April 7, P.O.W., Birmingham; 14, Grand, Hull.
ODDS AND ENDS.—April 7, St. Julians, Jersey.
OH, I!—April 7, Alhambra, Leith.
ONLY A JOKE.—April 7, T.R., Blyth.
ON THE DOLE.—April 7, Pavilion, Liverpool; 14, Palace, Salford.
OUR LIZ.—April 7, Palace, Reading.
PARISH RELIEF.—April 7, Empire, Dewsbury.
PLUM BLOSSOM.—April 7, Hippo., Boscombe.
POPPYS.—April 7, T.R., Blackburn; 14, Q.T., Farnworth.
QUICK MARCH.—April 7, Palace, Halifax.
RADIOS.—April 7, Sheffield; 14, Hull.
RAINBOW, THE.—April 7, Holborn Empire.
REAL STUFF.—April 7, R., Lincoln; 14, Pavilion, Leicester.
REFLECTIONS.—April 7, Hippo., Derby.
RIPPLES.—April 7, Metropole, Glasgow.
ROUND THE TOWN.—April 7, Hippo., Coventry.
ROUND UP, THE. — April 7, Empire, Swansea.
SCANDALS OF 1924. — April 7, Empire, Chiswick; 14, Grand, Hanley.
SCOTCH AND POLLY.—April 7, Hippo., Southend.
SHUFFLE ALONG. — April 7, Palace, Chelsea.
SIDE SHOW.—April 7, Empire, Kingston.
SNATCHES.—April 7, Palace, Bordesley.
SPARE PARTS.—April 7, Aldershot; 14, Hippo., Southampton.
SPARKLETS.—April 7, Olympia, Glasgow.
STELLA.—April 7, Empire, Gateshead.
STEP LIVELY.—April 7, King's, Newcastle (Staffs).
SURPASSING SHOW. — April 7, Palace, Huddersfield.
TAKE A REST.—April 7, Empire, Woolwich.
THERE YOU ARE, THEN. — April 7, Queen's Park, Manchester.
TOP SPEED.—Aupril 14, the Bedford.
TOUCH WOOD.—April 7, Alex., Swadlincote.
TRUMPS.—April 7, Victoria, Dundee.
UNEMPLOYED.—April 7, Hippo., Bury.
VISIONS.—April 7, Empire, Newcastle; 14, Edinburgh.
WAKE UP.—April 7, Queen's, Poplar.
WEEK IN A NIGHT. — April 7, T.R., Edinburgh.
WET AND DRY.—April 7, Tivoli, Barrow.
WHISPERS.—April 7, Grand, Hanley.
WILD OATS.—April 7, Pav., Glasgow.
WINNERS.—April 7, Hippo., Stockton; 14, Hippo., Darlington.
YOU'D BE SURPRISED.—April 7, Wood Green.
ZIP.—April 7, South London Palace.

"THE ERA" LETTER BOX.

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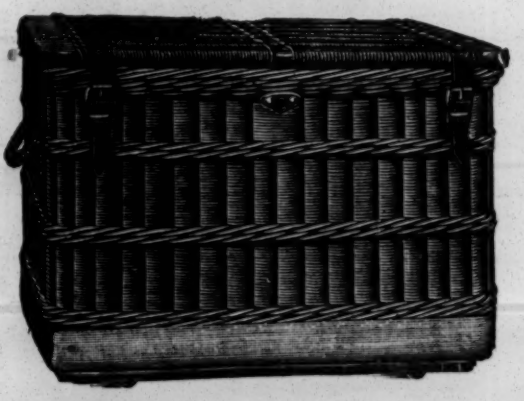
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CALLS FOR APRIL 14, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Grock, Chaliapine, Lydia Lopokova & Co., Edna Thomas, Will Lacey, Dame May Whitty & Ben Webster, "Rendezvous," Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Les Germaines, Beryl Beresford & Co., The Kaeths, Marie Lawton, Bond Rowel, Jerry & Co., Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Seriany Troupe, Coram, Ellis Drake & Co., Fred Lake, June Stirling, Farlane & Mac, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Olive Fox, Phil & Phiora, Zelda & Freda Jenson, Dan Leno, Junr., Benedetti Bros., Power & Bendon, Clarkson Rose, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.
And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Fred Russell, Gina Dory, Burr & Hope, Wal Langtry, Bert Errol, Victoria Troupe, Lloyd & Montrose, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Linga Singh, Cohan & Dorothy, Malvina Fyne & Hurley, Key & Keyworth, Bioscope.
(Matinees, Monday and Tuesday.)

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, April 14, 1924.

LONDON PAVILION.
Famous Players-Lasky Corporation present "The Ten Commandments."

NEW OXFORD THEATRE.
Picture—"Yolanda."

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Hickey's Circus, Tatten Hall, Lena Brown, Imperial Trio, Lily Burnand, Etc., Etc.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
J. B. Taylor to present "Wild Oats."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Herbert Ray to present "The Side Show."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Emlyn Productions, Ltd., to present "Shuffle Along."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Charles Gulliver to present "The Last Warning."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Playgoers' Syndicate present "Scotch & Polly."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
D. & B. Productions to present "On the Run."

THE METROPOLITAN.
Rehearsal at 12.15 p.m. for—
Harry Slingsby to present "Zip."

The above are communicated for information without prejudice.

Telegraphic Address: "REMNUS, BOLTON." Telephone: 414 BOLTON (Two Lines).
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Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette
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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION

WEEKLY REPORT.
Cost of maintenance of Benevolent Institution, about £56. Number of old artists residing there, 46 (ladies 12, men 34). Amount of weekly pensions, £62 11s. 3d. Number of pensioners, 99. Amount of grants, loans, fares, &c., £11 7s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

FLORRIE FORDE.

There is no more popular performer on the music hall stage to-day than Florrie Forde. Artistic and original in all her work, Miss Forde has endeared herself to a large public who look for the best from their favourite artist, and are never disappointed. It is some little time since Miss Forde took her place at the top, and her position there has never been challenged. Feldmanism has supplied Miss Forde with many winners—including the immortal "Tipperary"—and her outstanding hit of the day, "Turned Up."

FOOTLIGHT FLASHES.

WATCH FELDMANISM!

We make no apology for returning again to the question of the numbers which will lead during 1924. There is abundant evidence to prove that Feldmanism will supply the front liners. We have had great numbers in the past, as every performer knows, *but we have greater numbers to-day.* Naturally, seeing that we are tapping the best musical brains in the world of popular music, we expect winners. *And winners we have got!* Feldmanists of the platform have musical material on which they can build a wall of successes. Their brethren of the Feldmanistic pen are due congratulations.

MAGNETISM.

The boy who wanted a knife that would lift a needle was disappointed when he received one that wouldn't operate effectively. The performer who wants a song that will lift his or her audience into the realms of ecstatic delight and who is furnished with a dud number instead is both disappointed and disgusted. Feldmanism never disappoints. It has the goods that performers take pleasure in delivering, and audiences take equal pleasure in receiving.

WALTER WILLIAMS.

When Walter Williams selected "Turned Up" for inclusion in the Palladium revue, "The Whirl of the World," he knew he was on a good thing, as popular parlance has it. "Turned Up" has kept the Palladium audiences laughing since the revue was produced. It's great! Mr. Williams handles it as a great artist should.

LOLA KRASSAVINA.

With the song which she put on at Blackpool last June, and has since featured with outstanding success, Lola Krassavina charmed London Alhambra audiences last week. Miss Krassavina says there is atmosphere in "Indian Moon," of which number she always gives an inspired performance.

GILBERT AND CHAPMAN.

Splendid work is that served up by Gilbert and Chapman, who in "Horsey, Keep Your Tail Up" and "More" have an excellent medium for their artistic abilities.

"ROUND THE TOWN."

The new foxtrot song, "More," is an attractive ensemble feature of Joe O'Gorman's revue, "Round the Town."

VICTOR GOULD AND ALMA LESTRE.

These accomplished artists continue their artistic success in "Minnetonka," and they have added another winner—in comedy connection—in that bright number, "Joe is Here."

GIGOLETTE

FOX-TROT

(From J. L. Sacks' Production, "The Three Graces," at the Empire Theatre, Leicester Square)

SWEEPING THE WORLD.

Instrumental Performance Unrestricted.

WARNING.—Vocal Performing Rights Strictly Reserved.

B. FELDMAN & CO.

S. W. WYNDHAM.

S. W. Wyndham's voice is famous. It isn't a Caruso voice, of course, but in its way it is no less convincing to those who hear it. The Wyndham type of song has been studied by Feldman writers who have supplied a good many hits to this popular comedian, including the famous "Gate" song and "Mrs. Murphy." His programme to-day includes two prominent numbers, "Turned Up" and "Horsey, Keep Your Tail Up," to both of which "the man with the voice" is doing full justice.

FOOTLIGHT FLASHES.

JESSICA BEVAN.

A delightful song scena is that in "In China" revue, wherein Miss Bevan sings "In Sun-kissed Normandy" in truly delightful style.

UTY ROWLANDS.

In Alfred Zeitlin and Paul Murray's revue, "The Dancing Barber," "I'm Worse," and "Mother Loves Me," are featured by Uty Rowlands in his usual sprightly and always effective manner.

DOROTHY WARD.

Irresistible is the word that applies to the new Feldman numbers which Dorothy Ward has selected. Put over in the "Ward Way," which is always the winning way, they are destined to make history.

BOBBIE BURCOTT.

In Dick Ray's "Fun Shop" revue Miss Burcott scores heavily throughout, but her big triumph is in her songs, "The Bloke That Wrote 'The Sheik'" and "Oh Gee, Oh Gosh."

ELLA RETFORD.

When an artist is in love with her songs as Miss Retford is with "Maybe," "Give Over," and "Oh, Dear," the results are bound to be successful. In Miss Retford's hands they are a positive triumph.

FRED BARNES.

The popular light comedian is pulling in applause to the full for his original work in "Horsey, Keep Your Tail Up." His conversational introduction is a fine lead up to his clever handling of "Horsey," which, with Barnes up, wins in a canter.

REG. IRVING.

"You will be pleased," writes Reg. Irving (of Claire Colwyn and Reg. Irving), "to hear that we have been doing splendidly with 'Remember the Rose,' which is used in the straight harmonised portion of our well-known 'Slavey, Dude and Piano' act. At the Palladium, Seaforth, Liverpool, the manager, Mr. Moxon, asked for more of this number after our Monday night's show." This popular turn will Feldmanise throughout the season, "Horsey" being one of their offerings.

SOAVA LA TOUR.

From the Palace Theatre, Rochdale, comes the following message: "Opened to-night; enormous success with 'Can it be Love?' and 'Invitation.' Soava La Tour, the New Zealand dramatic soprano." Miss La Tour has selected wisely.

VERA HIND.

Miss Hind tells us that she has been featuring "Joe is Here" and "Broadway Strut" with considerable success.

Feldmanism—always and everywhere successful.

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